



THE NEW NORMAL MUSIC COURSE

BOOK THREE

TUFTS-HOLT

SILVER BURDETT & COMPANY

THE NEW
NORMAL MUSIC COURSE

BOOK THREE

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THE
NEW NORMAL MUSIC COURSE

BOOK ONE, for second and third grades.

BOOK TWO, for fourth and fifth grades.

BOOK THREE, for sixth and seventh grades.

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PREFATORY NOTE

BOOK THREE of the NEW NORMAL MUSIC COURSE covers the work of the sixth and seventh school years. It contains nearly all the exercise material which appeared in the "Introductory Third Reader" and in the "Third Reader for Unchanged Voices" of the original Course. All this exercise material has been graded with the utmost care. To it has been added a large body of new songs.

These songs represent the best work of many eminent composers. At the same time, the entire book, with its profusion of part songs, contains less than a dozen that appear in any other music series. This notable addition to the list of available school songs was made possible by a thorough survey of the whole range of song literature.

Characteristic songs from the great song writers of the world are here, side by side with songs in which the modern note predominates. The leading American composers have written most attractive songs for the book, using verse which is worthy of the music. Equally distinctive are the songs by continental composers, whose work will make strong appeal to our cosmopolitan school population. Many charming verses by well-known writers are here set to music for the first time.

In Part One the sectional arrangement of the preceding books is maintained; but there appeared to be no advantage in carrying this sectional division into Part Two. The "Outlines of Study" on pages 128 and 254 show the salient features of the respective Parts.

The treatment of the Minor Mode, for which careful preparation has been made in the earlier books of the Course, here finds a fulfillment carefully adapted to the powers of pupils in the respective grades. The users of this book will not share the apparently prevailing impression that the Minor Mode is chiefly adapted to the treatment of doleful subjects. But since many consecutive pages of minor exercises and songs would necessarily be monotonous and therefore depressing, care was taken to provide throughout the book ample variety in rhythm and mode.

Toward the end of the book will be found a few pages devoted to practice in reading from the bass clef. This is preparatory to the work of the eighth year. In providing these pages, the Editors have pursued the policy which prompted them in Books One and Two to treat the earliest stages of the more advanced work which would be developed in the next grade.

The courtesy of the following authors and publishers, in allowing poems which they control to be set to music, is gratefully acknowledged.

D. Appleton & Co. for verses by William Cullen Bryant, "The Gladness of Nature" and "To the Fringed Gentian," Harriet F. Blodgett for "June" and "Shadows" from "Songs of the Day and the Year." George R. Brill for verses from "Rhymes of the Golden Age," "The Butterfly," "Summer Spoils." The Century Company for poems from *St. Nicholas*, "Two Go A-Riding," by Nancy B. Turner; "The Boy Who Forgets," by Pauline Frances Camp; "Tenting," by Charles P. Cleaves. Herman DaCosta for "A Spring Lilt." Sarah J. Eddy for the words and the music of "Dancing Waves," from "Songs of Happy Life." Dora Read Goodale for "Renewal." Houghton Mifflin Company for "The Happiest Heart," by John Vance Cheney; "The Prairie," by John Hay; "The Rivulet" and "Calling the Violet," by Lucy Larcom; "The Builders," "A Vision," "Egypt," "Day-break," "Curfew," "A Day of Sunshine" and "The Arrow and the Song," by Henry Wadsworth Longfellow; "Confidence," by Alice Freeman Palmer; "Good Night," by Edna Dean Proctor; "Morning Song," by Celia Thaxter; "Awake," by Edith M. Thomas; "Leaves at Play" and "The Four Winds," by Frank Dempster Sherman; "Nature's Tribute of Praise," by John Greenleaf Whittier. The *Independent* for "The Bell Buoy," by Walter Kerr. Little, Brown & Co. for "Down to Sleep," by Helen Hunt Jackson. G. P. Putnam's Sons for "The Lights," by J. J. Bell. Margaret E. Sangster for "By the Waves." Clinton Scollard for "The Pillow" and "The Holly." *Youth's Companion* and the authors for "Cheerfulness," by Marian Douglas; "The Paths," by Mary R. Parkman; and "Kinship," by Kate Whiting Patch.

For valuable contributions in active work, in counsel and in material, we would express our grateful appreciation to the following Supervisors of Music: F. W. Archibald, State Normal Schools, Salem and Framingham; M. E. Chase, Malden; A. S. Colburn, Everett; Minnie Jameson Corning, formerly of Woburn; Florence M. Perkins, East Orange; Grant Drake, Boston.

THE PUBLISHERS.

NEW NORMAL MUSIC COURSE

BOOK THREE, PART ONE

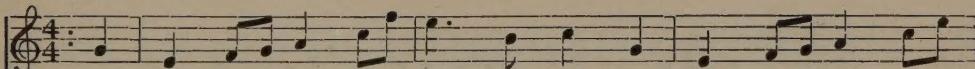
FIRST SECTION

Studies and Songs in One and Two Parts. Elementary Work in Three Parts

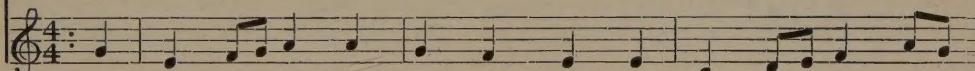
A THOUGHT

ELIZABETH BARRETT BROWNING

DONALD LACHLAN



1. They say that God lives ver - y high; But if you look a -
2. And if you dig down in the mines, You nev - er see him
3. God is so good, he wears a fold Of heav'n and earth a -
4. But still I feel that his em-brace Slides down by thrills thro'



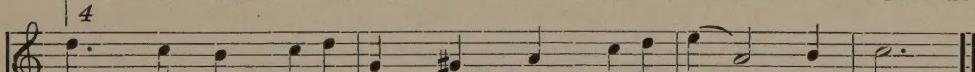
| 1, 2, 3



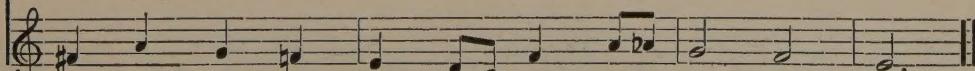
bove the pines, You can - not see our God; and why?
in the gold, Tho' from him all that's glo - ry shines.
cross his face, Like se - crets kept for love un - told.



4



all things made, Thro' sight and sound of ev - 'ry place.



1

A handwritten musical score page featuring eight systems of music. System 1 starts with a treble clef, 4/4 time, and a key signature of one sharp. It consists of two staves of four measures each. System 2 follows with a treble clef, 4/4 time, and a key signature of one sharp. System 3 begins with a treble clef, 3/4 time, and a key signature of one sharp. System 4 starts with a treble clef, 6/8 time, and a key signature of one sharp. System 5 follows with a treble clef, 6/8 time, and a key signature of one sharp. System 6 begins with a treble clef, 6/8 time, and a key signature of one sharp. System 7 starts with a treble clef, 4/4 time, and a key signature of one sharp. System 8 follows with a treble clef, 4/4 time, and a key signature of one sharp.

1

2

HOW THE RAIN BEHAVES

1. Beat-ing the clo - ver Un-der and o - ver, Toss - ing it thith - er,
 2. Pelt-ing the gar - den, Beg-ging no par - don Tho' all the ros - es
 3. Drubbing and rub-bing, All the leaves scrubbing, Then the trees shak-ing,
 4. Splashing and dash - ing, Mer-ry drops clash-ing, Each oth - er hus - tling,

Flinging it hith-er, This, this is the way the rain be - haves!
 Fall on their nos-es, This, this is the way the rain be - haves!
 Leav-ing them quaking, This, this is the way the rain be - haves!
 O what a bustling! This, this is the way the rain be - haves!

1

2

THE GLADNESS OF NATURE

WILLIAM CULLEN BRYANT

mf

FREDERIC F. BULLARD

1. O, is this a time to be cloud - y and sad! When our moth-er
2. The clouds are at play in the az - ure space, Their shad - ows
3. There's a dance of leaves in that as - pen bow'r, There's a tit - ter of

mf

Con Pedale

*mp**cres.*

Na - ture laughs a-round, And e'en the deep blue heav'ns look
 play on the bright green vale, And here they stretch to the frol - ic
 winds in that beech - en tree, There's a smile on the fruit, and a smile on the

*mp**cres.*

glad, And glad - ness breathes from the blossoming ground, And glad -
 chase, And there they roll on the eas - y gale, And there
 flow'r, And a laugh from the brook that runs to the sea, And a laugh

*mf**f*

ness breathes
 they roll
 from the brook

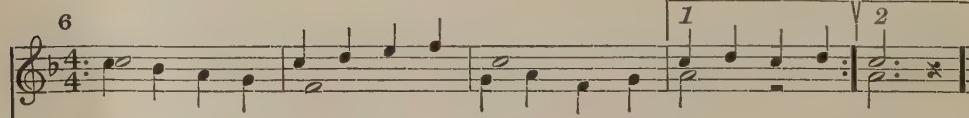
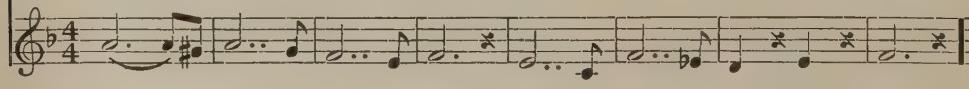
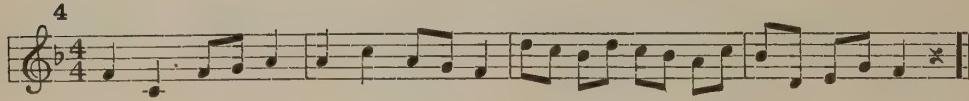
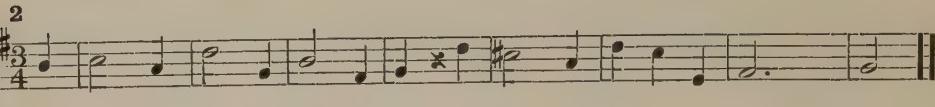
mp

from the blos-som-ing ground? . . .
 on the eas - y gale. . . .
 that runs to the sea. . . .

* *Ped.** *Ped.** *Ped.*

*

10



1
2
3

CHEERFULNESS

MARIAN DOUGLAS

Swedish Folksong

1. There is a lit - tle maid - en—Who is she? Do you know?
2. Each spot she makes the bright-er As if she were the sun,

Who al - ways has a wel-come Wher - ev - er she may go.
And she is sought and cher-ished And lov'd by ev -'ry one.

Her face is like the May-time, Her voice is like a bird's;
You sure - ly must have met her— You cer - tain - ly can guess;

The sweet-est of all mu - sic Is in her light-est words.
What! must I in - tro - duce her? Her name is CHEER-FUL-NESS.

4

THE BUILDERS

HENRY WADSWORTH LONGFELLOW
tranquillo mp

GRABEN-HOFFMANN

1. All are ar - chi - tects of Fate,
2. Noth-ing use - less is, or low;
3. Build to - day,then, strong and sure,
4. Thus a - lone can we at - tain

Work- ing in these walls of
Each thing in its place is
With a firm and am - ple
To those tur - rets, where the

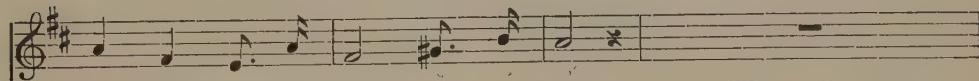
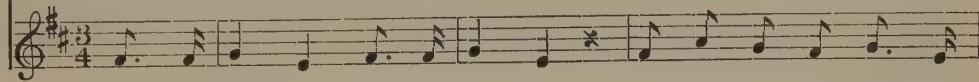
Time; Some with mas-sive deeds and great, Some with or - na-ments of
best; And what seems but i - dle show Strengthens and sup-ports the
base; And as-cend - ing and se - cure Shall to - mor - row find its
eye Sees the world as one vast plain, And one boundless reach of

rhyme; Some with massive deeds and great, Some with ornaments of rhyme.
rest; And what seems but idle show Strengthens and supports the rest.
place; And as-cend-ing and se - cure Shall to - mor - row find its place.
sky; Sees the world as one vast plain, And one boundless reach of sky.

THANKSGIVING TIME

DELLA HART STONE

DONALD LACHLAN



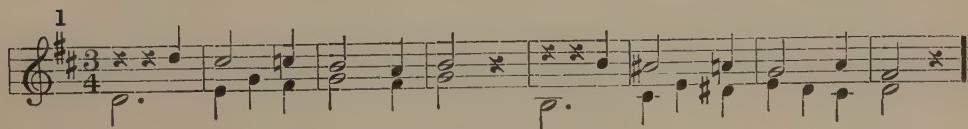
yel - low, In the fall, in the fall? Soon we'll have the corn a -
 couc - ins, Great and small, great and small; And we'll have the tur-keys



pop - ping. Don't you hear the nuts a - drop - ping?
 roast - ed, And the gloss - y chest - nuts toast - ed,



We'll not let the nim - ble squir -rels Get them all, get them all.
 O, Thanksgiving's al -ways wel -come, Ev - 'ry fall, ev - 'ry fall.



1

2

3

THE AUTUMN WIND

STELLA H. SEED

F. A. DAHLGREN

1. The wind is whist - ling through the trees, It rus - tles
2. O au - tumn wind, your ways we know, O au - tumn
3. The ma - ple leaves in scar - let dress'd Are danc - ing

loud a - mong the leaves; An au - - tumn
wind, blow high, blow low; The ti - - ny
now in wild un - rest; You shake . . . the

chill is in the air, Is ev - 'ry - where.
seeds to earth you send, You are their friend.
a - corns from on high, And clear the sky.

1



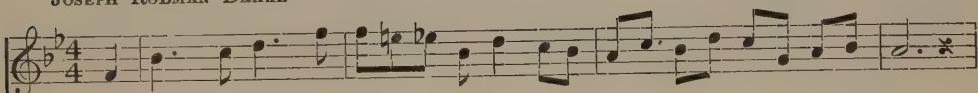
2



A MERRY TREAT

JOSEPH RODMAN DRAKE

GEORGE B. NEVIN



1. The man who frets at world - ly strife Grows sal - low, sour and thin;
2. He, Mi - das-like, turns all to gold, He smiles when oth - ers sigh,
3. There's fun in ev - 'ry - thing we meet, The great-est, worst and best;



Give us the lad whose hap-py life Is one per-pet - ual grin.
 En-joy-s a - like the hot and cold, And laughs thro' wet and dry.
 Ex - is-tence is a mer-ry treat, And ev - 'ry speech a jest.



4

2

MORNING SONG

CELIA THAXTER

W. W. GILCHRIST

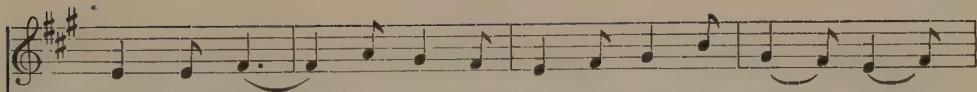
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Grazioso

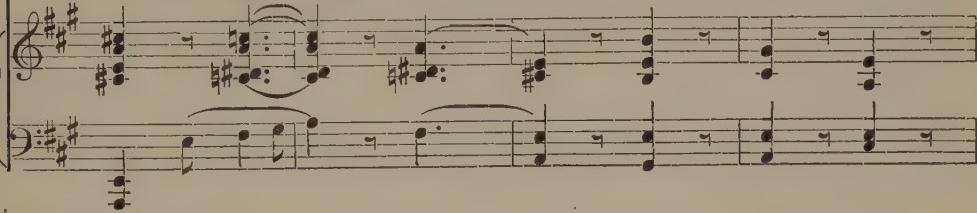
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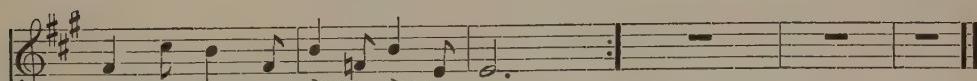
1. We launch our boat up-on the
 2. So fade our childhood shores, with
 3.Flushed with our hope the unknown



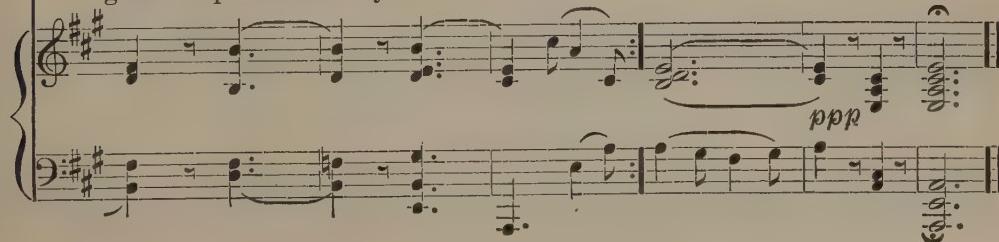
spark - ling sea, We dip our rhythmic oars, with song and
our re - gret. We leave the safe, green hap-py fields, and
fu - ture gleams, Freighted with bliss-ful dreams our bark floats



cheer; . . . Be-fore our dancing prow the shadows flee, Be-hind us
try . . . The vague, uncer-tain o-cean, storm beset; Nor see the
on, . . . And life a shin - ing path of vict'ry seems, Crown'd with a



fast the fair coasts dis - ap - pear.
tem-pests that be - fore us lie.
gold - en peace when day is done.



A page of musical notation for a single instrument, likely a piano, featuring ten staves of music numbered 1 through 10. The music is in common time and consists of two systems. The first system starts with a treble clef and a key signature of one flat (B-flat). It contains ten staves, numbered 1 through 10. Staff 1 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 2 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 3 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 4 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 5 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 6 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 7 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 8 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 9 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 10 begins with eighth-note pairs followed by sixteenth-note pairs. The second system starts with a bass clef and a key signature of one flat (B-flat). It contains ten staves, numbered 1 through 10. Staff 11 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 12 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 13 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 14 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 15 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 16 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 17 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 18 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 19 begins with eighth-note pairs followed by sixteenth-note pairs. Staff 20 begins with eighth-note pairs followed by sixteenth-note pairs.

AWAKE!

EDITH M. THOMAS

F. H. HIMMEL

1. "A-wake," said the sun-shine; "'tis time to get up, 'tis time to get
 2. "A-wake," said the streamlets. "We've lain here so still, we've lain here so
 3. "A-wake," breathes the air from the blue sky a - bove, the blue sky a -

up.
 still,
 bove.

A - wake, pret-ty dai - sy and sweet butter-
 And now we must all go to work with a
 "A - wake, for the world is all beau-ty and

cup, and sweet butter-cup."
 will, to work with a will."
 love, all beauty and love."

(Repeat twice)

1

2

3

4

5

THE SHEPHERD

1. { I'm a shep-herd of the val - ley, la la la, la la la, }
 With my sheep I wan-der dai - ly, la la la, la la la,
 2. { In the fresh and dew-y morn-ing, la la la, la la la, }
 When the first gray light is dawning, la la la, la la la,
 3. { Free from en - vy ev - er liv - ing, la la la, la la la, }
 Nev - er with a broth-er striv-ing, la la la, la la la,

la la la, la la la,

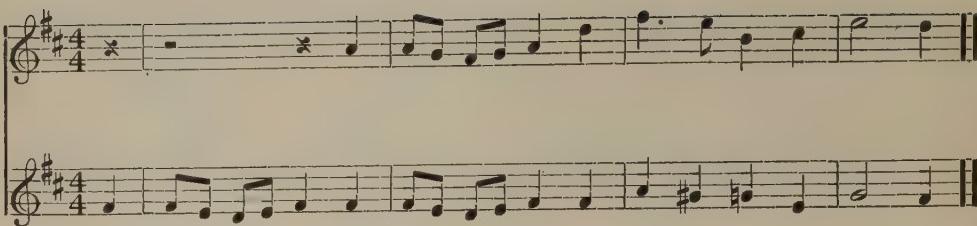
Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters
 Wak - ing from my peace-ful slum - ber, Loud re-sounds my cheer-ful
 Though the shep-herd's lot be low - ly, Yet con-tent. I well may

play, Where the ver - nal winds are blow - ing, With my flock I love to
 song; Up the mountain when I clam - ber, With my sheep, a hap - py
 be; If my store in-crease but slow - ly, Ev - 'ry day has joys for

stray, la la la, la la la, With my flock I love to stray.
 throng, la la la, la la la, With my sheep, a hap - py throng.
 me, la la la, la la la, Ev - 'ry day has joys for me.

la la la, la la la,

1



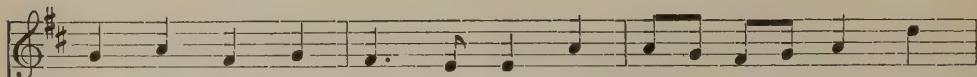
JUNE

HARRIET F. BLODGETT

WILLIAM R. SPENCE



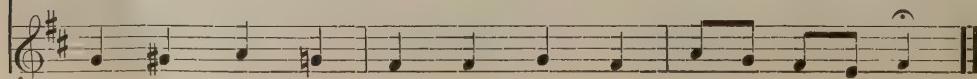
1. The swal - low wheels a - cross the sky. Down
2. The world is dipped in sun and dew, The
3. And ros - es! Ros - es ev - 'ry - where, As



where the ap - ple-blooms are spread, The o - ri - ole goes
li - ly buds are filled with light Of sil - ver moon-beams
pink as cheeks, as red as lips, As yel - low as your



flash - ing by, And scat - ters mu - sic o - ver - head.
break - ing thro', That fell up - on them in the night.
gold - en hair, Bend down to kiss your fin - ger - tips.



SECOND SECTION

Further Study of Three-Part Singing and of Chromatics

1

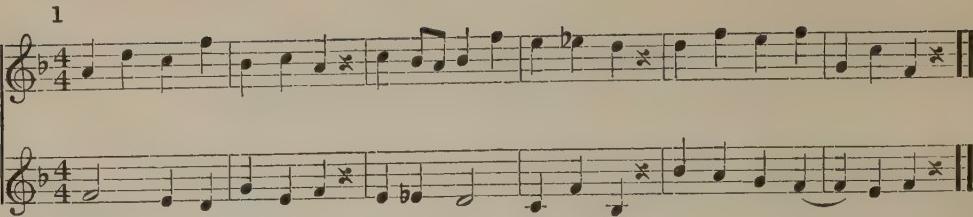
2

THE SPARROWS

E. V. LUCAS

1. They chat - ter on the house - tops, They chat - ter in the tree —
 2. Wher - ev - er there's a cab - stand, You find a bus - y crew
 3. But chaff and oats are wan - ing, And cabs be - com - ing few;

The spar-rows of the smok - y town, So fat and brown and free.
 Dis - put - ing for the chaff and oats The hun - gry hors - es strew.
 And when they all are mo - tor - cabs, What will the spar - rows do?



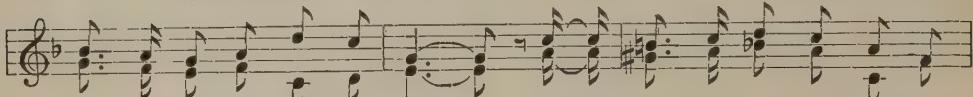
THE CONJURER

E. V. LUCAS

L. A. LUND



1. When I am a man and can do as I wish, With
2. If eggs should be want - ed, you turn to a friend And



no one to ask if I may, Al - though I'll play crick-et a
draw two or three from his hair; If a rab - bit is wished, and his



lit - tle, and fish, I'll con - jure the most of the day.
hat he will lend, You wave, and be - hold, one is there!



The con - jur - er's life is so eas - y and grand; He
To pound a gold watch in - to thou - sands of bits And re -



makes such su - pe - ri - or jokes — O, it's splen-did to stand with a
store it as good as be - fore, Is a life that beats e - ven a

rii.

wand in your hand, And puz - zle re - la - tions and folks.
sol - dier's to fits — A - part from the ab - sence of gore.

1

2

3

NATURE'S TRIBUTE OF PRAISE

JOHN GREENLEAF WHITTIER

1. The harp at Na - ture's ad - vent strung Has nev - er ceased to
2. And pray'r is made, and praise is giv'n, By all things near and
3. The mists a - bove the morn - ing rills Rise white as wings of

- play; The song the stars of morn-ing sung Has nev - er died a - way.
 far; The o - cean look - eth up to heav'n And mirrors ev - 'ry star.
 pray'r; The al - tar cur - tains of the hills Are sun-set's pur-ple air.

The musical score consists of three staves of music. Staff 1 (top) starts with a treble clef, a key signature of one flat, and a time signature of 6/8. It features eighth-note patterns and some rests. Staff 2 (middle) starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It has eighth-note patterns and some rests. Staff 3 (bottom) starts with a treble clef, a key signature of one flat, and a time signature of 4/4. It has quarter-note patterns and some rests.

THE BUTTERFLY

GEORGE REITER BRILL

A single staff of musical notation, likely the beginning of a new section or a continuation of the melody.

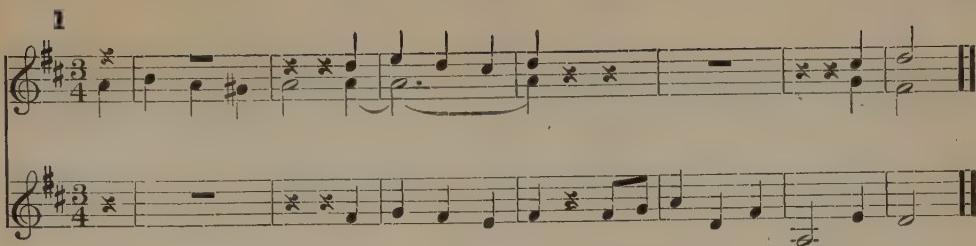
1. Tell me, gor - geous but - ter - fly, As you gai - ly flut - ter by
2. Through the gar - den, to and fro, On your jewelled wings you go,
3. If you kind - ly lead the way, I will fol - low you some day

A single staff of musical notation, likely the beginning of a new section or a continuation of the melody.

A single staff of musical notation, likely the beginning of a new section or a continuation of the melody.

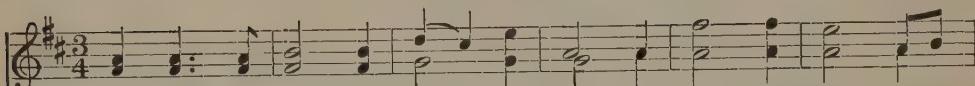
On your wings so si - lent - ly, Do you come from Ar - ca - dy?
 Like a bril - liant ray of light In your air - y, fair - y flight.
 To that mys - tie won - der star Where your fair - y cas - tles are.

A single staff of musical notation, likely the beginning of a new section or a continuation of the melody.



GOD BE OUR GUIDE

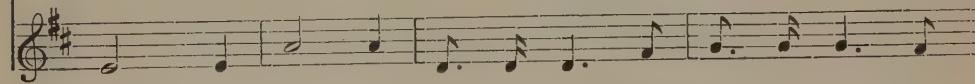
FRANZ ABT



1. God be our guide, his help is sure; In him our hope shall
2. Work that we pur - pose ev - 'ry hour Can pros - per on - ly
3. Might - y to bless from day to day,'Till life's brief light shall



rest . . se - cure; His strength a - lone suc - cess can bring ; This
through his pow'r; Our souls his gra - cious pres - ence seek ; With
pass . . a - way, He gives and takes, and works his will ; We



pray'r from ev - 'ry heart shall spring, God be our guide, God be our guide.
joy - ful lips this pray'r we speak, God be our guide, God be our guide.
pray, and bid our hearts be still. God be our guide, God be our guide.



1

2

3

4

5

CHRISTMAS SONG

ABBY FARWELL BROWN

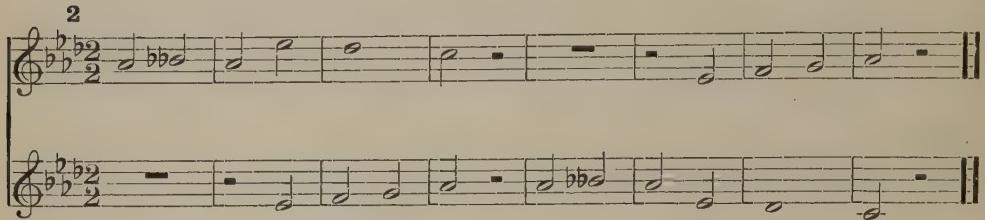
1. The sea - son is here, The gay-est of the year, With the
 2. The folk in the street, Whom - ev - er you may meet, Car - ry
 3. Then wel - come the day When ev - 'ry - one will say, "Mer - ry

green of hem - lock and hol - ly; When the peo-ple go, With a
 bun - dles strange and sur - pris - ing, Queer and knobby things Tied in
 Christ-mas, Fa - ther and Moth - er!" Let the gay bells ring And the

smile to and fro, And all hearts are lov - ing and
 pa - per and strings; Mer - ry se - crets all are de -
 glad peo - ple sing With good - will toward one an -

1,2 3

jol - ly, And all hearts are lov - ing and jol - ly.
 vis - ing, Mer - ry se - crets all are de - vis - ing.
 oth - er, With good will toward one an - (Omit) oth - er.



BE TRUE

HORATIO BONAR



1. Thou must be true thy - self, If thou the truth wouldst teach; Thy
 2. Think tru - ly, and thy thoughts Shall world-wide famine feed; Speak



soul must o - ver - flow if thou An - oth - er's soul wouldst reach. It
 tru - ly, and each word of thine Shall be a fruit - ful seed; Live



needs the o - ver - flow of heart To give the lips full speech.
 tru - ly, and thy life shall be A great and no - ble creed.



1

2

3

4

5

A LEAF IS SOFTLY FALLING

ECKELMANN

1. A leaf is soft - ly fall - ing Down from the top-most bough, . .
2. Un-til at length grown wea - ry, They drop it on the shore, . .
- 3 Still oth - er leaves are hang - ing Yet green up - on the tree; . .

And all the winds of heav - en Are play - ing with it now;
 And soon the wild waves seize it, And toss it o'er and o'er.
 But all at last must van - ish Be -neath the an - gry sea.

dim.

1



2



HARK ! HARK ! THE LARK

WILLIAM SHAKESPEARE



1. Hark ! hark ! the lark at heav'n's gate sings, And Phoe-bus 'gins to rise, . . .
2. And wink-ing Ma - ry - buds be - gin To ope their gold-en eyes, . . .



His steeds to wa - ter at those springs On chal-ic'd flow'rs that lies. . . .
With ev - 'ry - thing that pret - ty bin, My La - dy sweet, a - rise! . . .



THIRD SECTION

Three Unequal Sounds to the Beat

The image displays six staves of musical notation, each consisting of five horizontal lines. The notation is designed to teach three unequal sounds to the beat. The staves are numbered 1 through 6 above them.

- Staff 1:** In 4/8 time, featuring eighth-note pairs followed by sixteenth-note pairs.
- Staff 2:** In 2/4 time, showing eighth-note pairs followed by sixteenth-note pairs.
- Staff 3:** In 4/8 time, illustrating eighth-note pairs followed by sixteenth-note pairs.
- Staff 4:** In 4/4 time, demonstrating eighth-note pairs followed by sixteenth-note pairs.
- Staff 5:** In 2/4 time, showing eighth-note pairs followed by sixteenth-note pairs.
- Staff 6:** In 4/4 time, illustrating eighth-note pairs followed by sixteenth-note pairs.

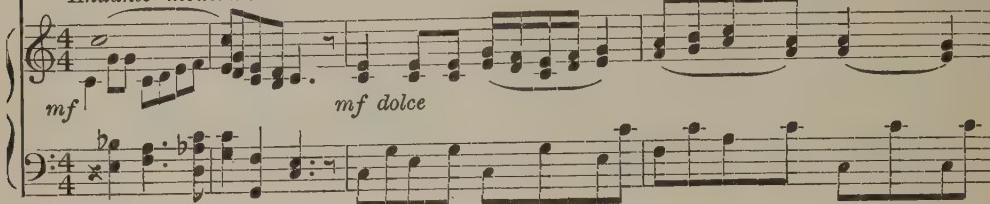
THE SKYLARK

JAMES HOGG

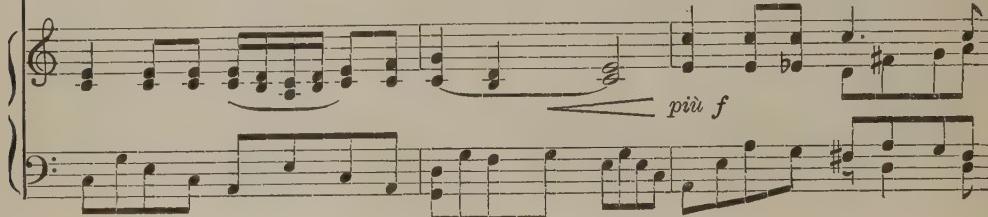
FREDERIC F. BULLARD

mf

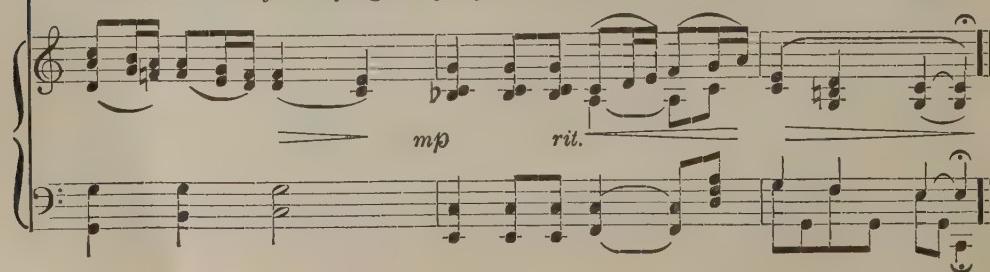
1. Bird of the wil - der-ness, Blithe-some and cum-ber-less,
2. Wild is thy lay and loud, Far in the down - y cloud,

*Andante moderato**mf dolce*

Sweet be thy ma - tin o'er wood-land and lea! Em - blem of hap - pi-ness,
Love gives it en - er - gy, love gave it birth. Where, on thy dew - y wing,

*f**più f**mp rit.*

Blest is thy dwell-ing place—O to a - bide in the des-ert with thee!
Where art thou journeying? Thy lay is in heav - en, thy love is on earth.

mp rit.

A page of musical notation consisting of ten staves of music. The music is written in common time (indicated by a '4' in the bottom right corner of each staff) and uses a key signature of one sharp (F#). The notation includes various note heads, stems, and beams, with some notes having vertical dashes through them. The staves are numbered sequentially from 1 to 10.

- Staff 1: Measures 1-2. Key signature: F#.
- Staff 2: Measures 3-4. Key signature: F#.
- Staff 3: Measures 5-6. Key signature: F#.
- Staff 4: Measures 7-8. Key signature: F#.
- Staff 5: Measures 9-10. Key signature: F#.
- Staff 6: Measures 1-2. Key signature: F#.
- Staff 7: Measures 3-4. Key signature: F#.
- Staff 8: Measures 5-6. Key signature: F#.
- Staff 9: Measures 7-8. Key signature: F#.
- Staff 10: Measures 9-10. Key signature: F#.

1

2

3

4

5

6

THE RIVULET

LUCY LARCOM

Allegretto scherzando

W. OTTO MIESSNER

1. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sum-mer is fair - ly be -
2. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sing of the flow-ers, each
3. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Stay not till sum-mer is

gun, is . . . fair - ly be - gun. Ah!
 one, of the flow - ers, each one. Ah!
 done, till . sum - mer is done. Ah!

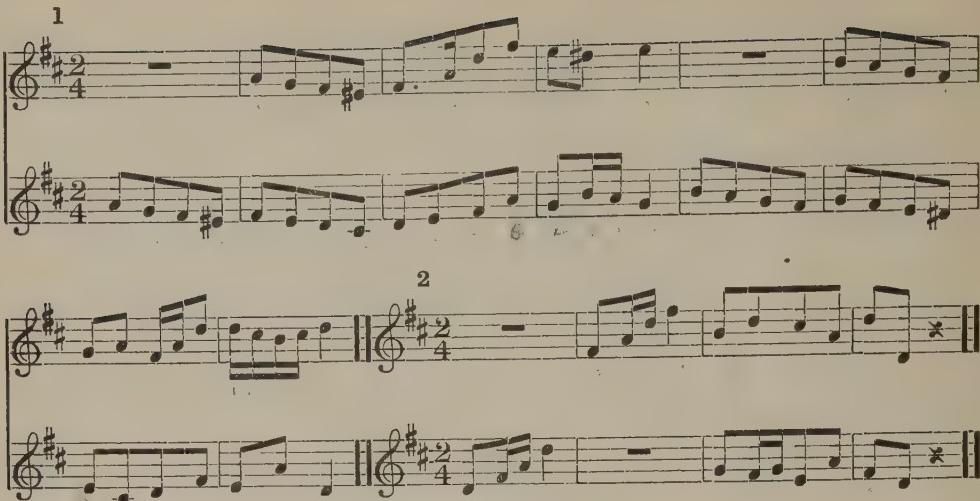
. . . Ah! Bear to the mead - ow the hymn of pines, The
 . . . Ah! Sing of the hare - bell and vi - o - let blue, Of
 . . . Ah! Car - ry the cit - y the wild bird's glee, And

Run, riv - u - let, run!

ech - oes that ring where the wa - ter - fall shines, Run, lit - tle riv - u - let,
 red mountain rose-buds, drip-ping with dew,
 car - ry the joy of the hills to the sea!

Run,

Run, lit - tle riv - u - let, run, lit - tle riv - u - let, run, lit - tle riv - u - let, run!



DIGGING FOR TREASURE

JULIA W. BINGHAM



1. There's a strange, se-clu - ed sea-shore, That's washed by ev'-ry tide,
2. Years a - go the doughty pi - rate Who swept the rag - ing sea,
3. Sil - ver bars and gold un-count-ed, And coins from man - y lands,
4. So I nev - er cease my dig-ging When I am on that shore;



And un - der - neath its sands I know Some un-known treasures hide.
 There bur- ied deep his sto - len wealth And left it all for me.
 And heaps of shimm'ring, sparkling gems Lie hid-den in the sands.
 I know some day I'll find the spoils Left there so long be - fore!



THE DANCE

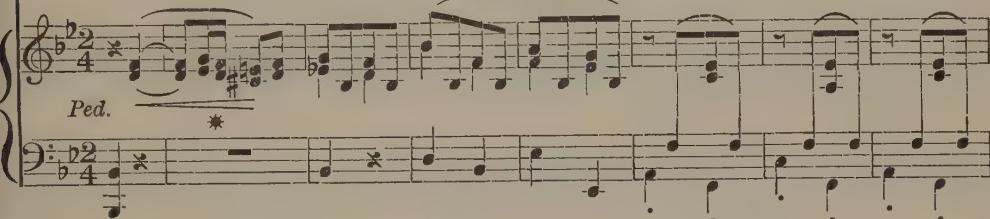
JEAN BASSETT

Hungarian Folksong

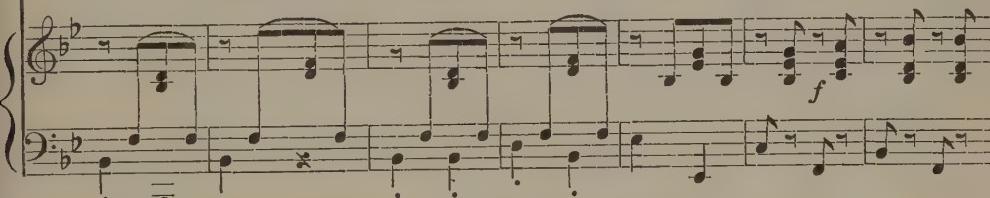
Rather slowly, increasing in speed

1. Round and round we're gayly twirl-ing, Back and forth we're lightly
 2. Up . . . and down the hall we're speeding, Now ad-vanc-ing, now re -

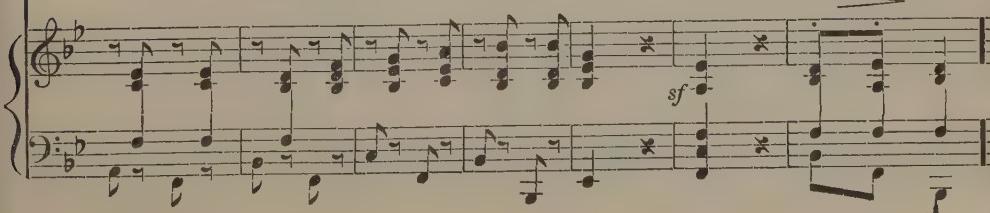
Ped.

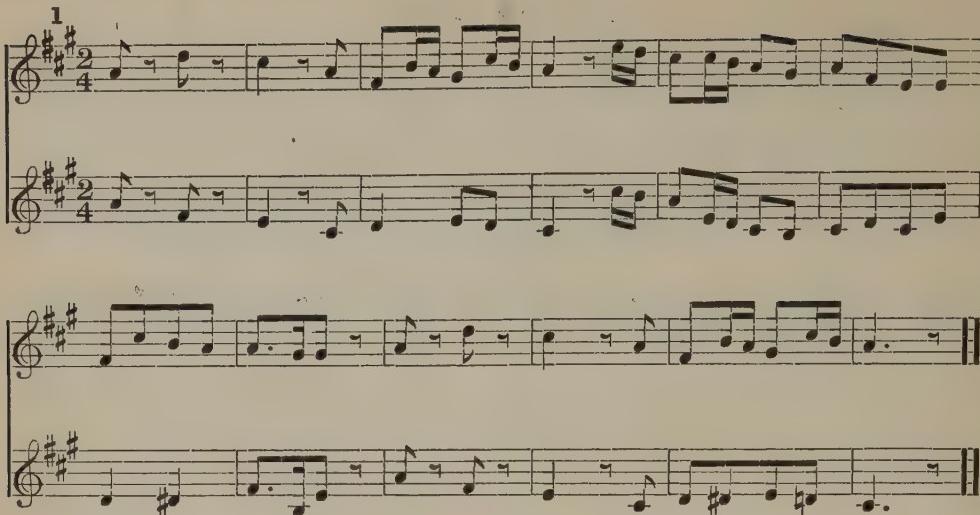
*Allegro**f*

whirl-ing, Hand meets hand in friend-ly grasp, Now they touch and
 ced-ing; Laugh-ter gay and mer-ri-ment Mark these hours of



now un-clasp; Danc-ing, dancing, Hands touch and then un-clasp.
 rich con-tent; Danc-ing, dancing, These hours of rich con-tent.

sf



SLEIGH SONG

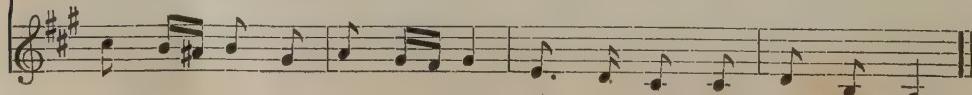
G. W. PETTEE



1. Jin - gle, jin - gle, clear the way, 'Tis the mer - ry, mer - ry sleigh!
2. See the gleam of glanc - es bright, Flashing o'er the path-way white!
3. Jin - gle, jin - gle, down the hills, O'er the mead-ows, past the mills;



As it soft - ly scuds a - long, Hear the burst of hap - py song.
 Jin - gle, jin - gle, mid the storm, Fun and frol - ic keep us warm.
 Now 'tis slow and now 'tis fast; Win - ter will not al - ways last.



1

2

THE DAISY

JAMES MONTGOMERY

1. There is a flow'r, a lit - tle flow'r, With sil-ver crest and gold-en
2. It smiles up - on the lap of May, To sul - try Au - gust spreads its
3. 'Tis Flo - ra's page,—in ev - 'ry place, In ev - 'ry sea - son, fresh and
4. On waste and wood-land, rock and plain, Its hum-ble buds un - heed- ed.

eye, That wel-comes ev - 'ry chang-ing hour, And weathers ev - 'ry sky.
 charm, Lights pale Oc-to - ber on his way, And twines De-cem-ber's arm.
 fair; It o - pens with per - en-nial grace, And blos-soms ev - 'ry-where.
 rise; The rose has but a sum-mer reign; The dai-sy nev - er dies.

A VISION

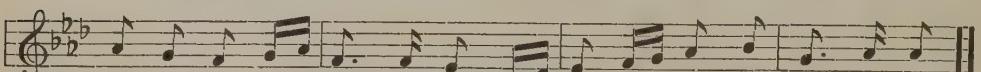
HENRY WADSWORTH LONGFELLOW



1. I hear the wind a - mong the trees, It plays ce - les - tial
2. And o - ver me un - rolls on high The splen - did scen - ery



sym - pho - nies; I see the branch - es down - ward bent, Like
of the sky, Where thro' a sap - phire sea the sun Sails



keys of some great in - strument, Like keys of some great in - strument.
like a gold - en gal - le - on, Sails like a gold - en gal - le - on.

THE SEASONS

H. W. DULCKEN, Tr.



1. Birds are in the wood - land, buds are on the tree,
2. Fruits are ripe in Au - tumn, leaves are sere and red;



Mer - ry Spring is com - ing— ope the pane and see.
While we glean the corn - field, thank -ing God for bread.



Then come sport - ive breez - es, fields with flow'rs are gay,
Then, at hap - py Christ - mas, mer - ri - ly we sing,

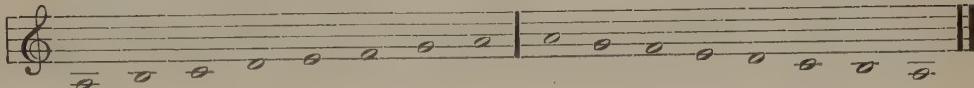


In the woods we're sing - ing through the Sum - mer day.
Thank - ful for the bless - ings all the sea - sons bring.

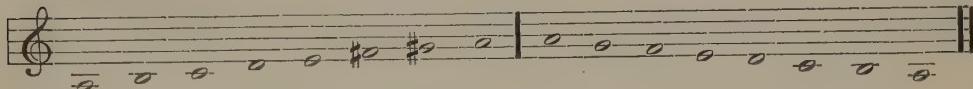
FOURTH SECTION

Study of the Minor Keys, in connection with their Relative Major Keys

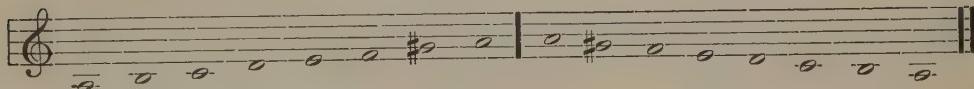
THE PRIMITIVE SCALE OF A MINOR



THE MELODIC SCALE OF A MINOR



THE HARMONIC SCALE OF A MINOR



1

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

2

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

3

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

4

Musical staff in G clef, common time, showing a melody. The key signature is A minor (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

THE DANCING WAVES

WITH TWO-PART HUMMING ACCOMPANIMENT

JANE CAMPBELL
Andante

Swedish Folksong

3 4
1. Shin-ing and spark-ling we dance a-long, With soft, foam-y
2. Swift-ly and light-ly we speed the ships, Fresh la-den with

p
3 4
Mmm, etc.

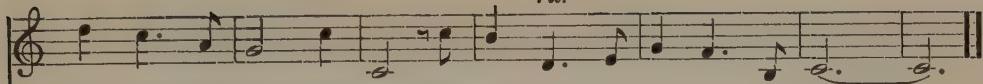
ed-ges up-curled, Sing-ing for-ev-er the same sweet song, We've
treas-ures, a-way, O-ver the o-cean to dis-tant lands, On,

piu f
sung from the dawn of the world. . . . Danc-ing and sing-ing, thus
on thro' the foam and the spray; . . . Skim-ming a-bove us our

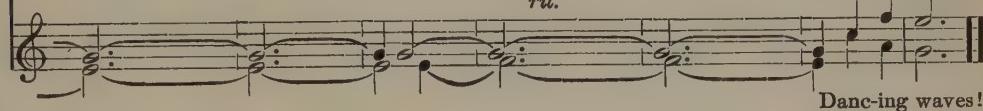
cres. e rit. a tempo
on we go, On, on till the day-light dies, Spark-ling and
friends we see, The sea-gulls in dash-ing flight, Dart-ing and

cres. e rit. a tempo

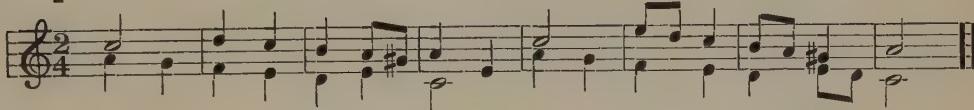
rit.



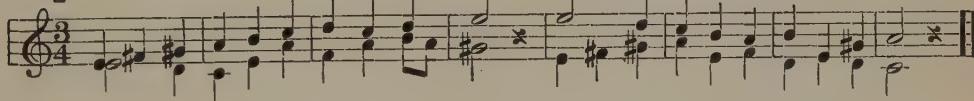
rit.



1



2



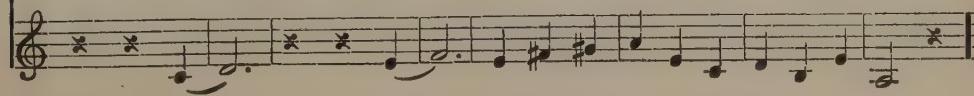
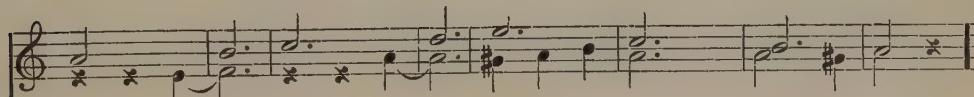
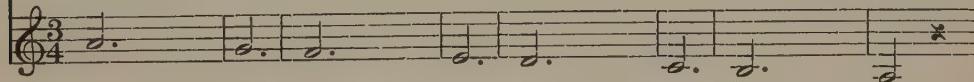
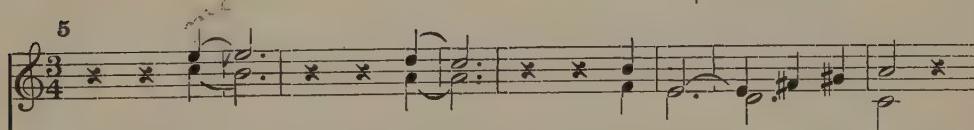
3



4



5





SPINNING SONG

JEAN BASSETT

JOSEF HAYDN, Arr.

p

mf

1. Round the wheel is turn - ing, While its song I'm learn - ing;
 2. Day by day we're weav - ing; In life's pat - tern leav - ing

p

mf

Swift - ly doth it whirl and whirl, While the gold-en flax I twirl.
 Here a thread so smooth and fine, There a crooked, tan - gled line.

p

cres.

Smooth the threads I'm wind - ing, While my wheel doth swift-ly race,
 Ev - 'ry day re - peat - ed Thread by thread our lives we spin;

Keep-ing still its bus - y pace, Silk - en skeins I'm bind - ing.
 Good and bad each wov - en in, Till the skein's com-plet - ed.

Keep-ing still its bus - y pace, Silk - en skeins I'm bind - ing.
 Good and bad each wov - en in, Till the skein's com-plet - ed.

mf

1

2

3

4

THE OLD YEAR AND THE NEW

AMHURST

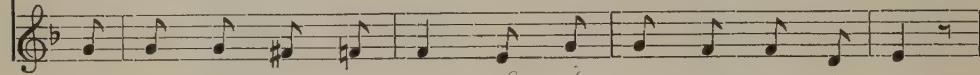
R. SCHUMANN



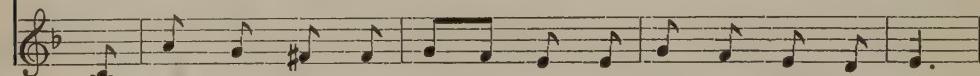
1. The year is past and o - ver, Its hours have died a - way,
2. The trees have lost their fo - liage; The flow - ers hide their heads;
3. But still we'll love the Old Year, While round the New we throng;



But we will greet the New Year With our most joy - ous lay;
 The birds and beasts are sleep - ing In soft and win - try beds.
 The Old was once a New Year, We hailed it with a song.



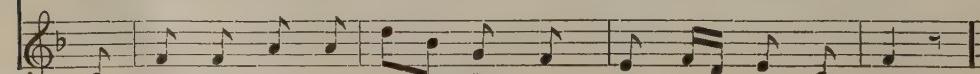
O New Year, we will greet thee With our tri - um-phant praise!



But still we love the Old Year, To both our songs we'll raise,



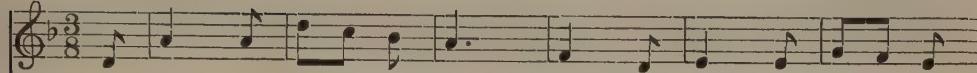
But still we love the Old Year, To both our songs we'll raise.



THE PROPER WAY

E. V. LUCAS

A. E. M. GRÉTRY



PIANO



things, . Po - ta - toes with their jack - ets off May
should, . Why, cook them at a rub - bish fire, And



do for dukes and kings; . Po - ta - toes with their
eat them in a wood; . Why, cook them at a



jack - ets off May do for dukes and kings. .
rub - bish fire, And eat them in a wood. .



D MINOR, HARMONIC FORM

MELODIC FORM

The musical score consists of two parts: D Minor, Harmonic Form (left) and Melodic Form (right). The score is divided into eight numbered measures.

- Measure 1:** Both parts show a 2/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 2:** Both parts show a 4/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 3:** Both parts show a 4/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 4:** Both parts show a 3/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 5:** Both parts show a 4/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 6:** Both parts show a 4/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.
- Measure 7:** Both parts show a 3/4 time signature. The left part has a treble clef and the right part has a bass clef. The music consists of eighth-note patterns.

THE PRAIRIE

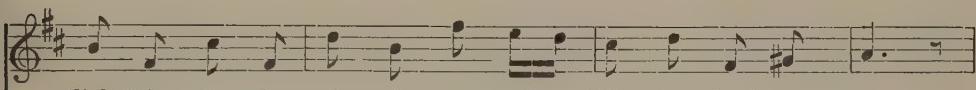
JOHN HAY

Allegretto

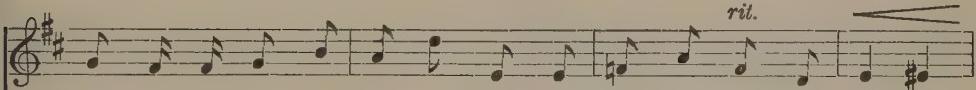
ADOLF WEIDIG



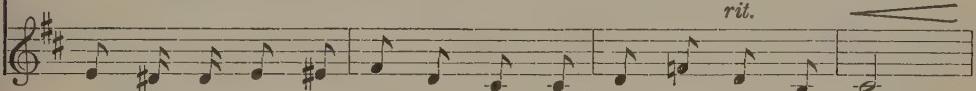
1. The skies are blue a - bove my head, The prai - rie, green be - low, And
 2. In ver-durous tu-mult far a - way The prai - rie bil - lows gleam, Up -
 3. Far in the east like low - hung clouds The wav-ing wood-lands lie; Far



flick - ring o'er the tuft - ed grass The shift - ing shad - ows go.
 on their crests in bless - ing rests The noon-tide's gra - cious beam.
 in the west the glow - ing plain Melts warm - ly in the sky.



Vague sail - ing, where the feath - 'ry clouds Fleck white the tran - quil skies,
 Low quiv - ring va - pors steam - ing dim The lev - el splen - dors break,
 No ac - cent wounds the rev - 'rent air, No foot - print dints the sod,—



Black jav - e-lins dart - ing where a - loft The whirr - ing pheas - ant flies.
 Where lan - guid lil - ies deck the rim Of some land - cir - cled lake.
 Lone in the light the prai - rie lies, Rapt in a dream of God.



1

Musical score page 52, system 1. The music is in 2/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a fermata over the last note of the first measure. The second measure begins with a half note followed by eighth and sixteenth notes.

2

Musical score page 52, system 2. The music is in 3/4 time with a key signature of one sharp. The melody includes eighth and sixteenth notes, with a fermata over the last note of the first measure. Measures 2 and 3 show eighth-note patterns.

3

Musical score page 52, system 3. The music is in 3/4 time with a key signature of one sharp. The melody features eighth and sixteenth notes, with a fermata over the last note of the first measure. Measures 2 and 3 show eighth-note patterns.

4

Musical score page 52, system 4. The music is in 4/4 time with a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a fermata over the last note of the first measure. Measures 2 and 3 show eighth-note patterns.

5

Musical score page 52, system 5. The music is in 4/4 time with a key signature of one sharp. The melody includes eighth and sixteenth notes, with a fermata over the last note of the first measure. Measures 2 and 3 show eighth-note patterns.

COMMON THINGS

HAWKESWORTH



1. The sun - shine is a glo - rious thing That comes a - like to all; It
 2. The dew - drops on the sum - mer morn Lie spark-ling on the grass; The



- lights the peas - ant's low - ly cot, The no - ble's paint-ed hall. A
 vil - lage chil - dren brush them off As thro' the fields they pass. There



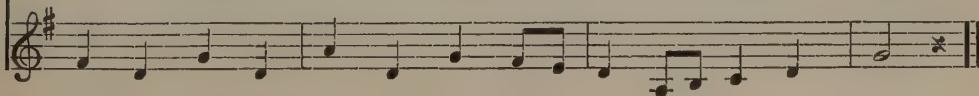
- gen - tle thing . . . It thro' the win - dow gleams Up -
 are no gems . . . More beau - ti - ful than they, And



- the moon-light is, It thro' the win - dow gleams
 in monarchs' crowns More beau - ti - ful than they,



- on the snow - y pil - low, where The hap - py in - fant dreams.
 yet we scarce - ly no - tice them, But tread them off in play.



HUNTERS' CHORUS

C. M. VON WEBER



1. { What joy in the wide world with hunts-man's is vy - ing? For
 { 'Mid clang-ing of horns in the green-wood a - fly - ing, Thro'
 2. { O, well knows the hun - ter his path - way to light - en, When
 { The grim, hun - gry wolf, and the wild boar to fright - en, As



whom does life's beak - er so rich - ly o'er - flow? } 'Tis prince-ly en -
 pond and thro' thick-et a - chas - ing the roe. }
 night's cool - ing shad - ows fall dark in the wood; }
 through the green corn-fields he prowls for his food. }



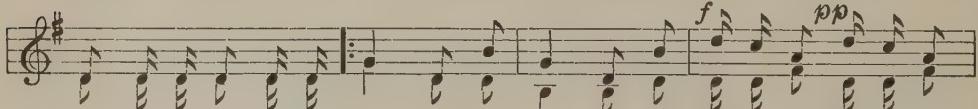
joy - ment, 'Tis man - ly em- ploy - ment, It brac - es the limbs, and it



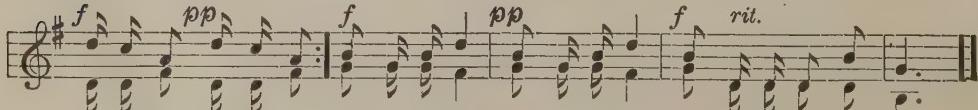
spic - es the meal: When rocks hanging o'er us Re-ech - o our cho - rus, How



rings thro' the for - est, the deep, mer-ry peal, Tra la la, tra la la, tra la



la, tra la la, tra la la, la la la, la la, tra la la, tra la la,



tra la la, tra la la, tra la la la, tra la la la, tra la la la la!

E MINOR, HARMONIC FORM

MELODIC FORM

The musical score consists of seven staves of music, each starting with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines.

- Staff 1:** Measures 1-2. Measure 1 starts with eighth notes. Measure 2 starts with eighth notes followed by sixteenth-note pairs.
- Staff 2:** Measures 3-4. Measure 3 starts with eighth notes followed by sixteenth-note pairs. Measure 4 starts with eighth notes followed by sixteenth-note pairs.
- Staff 3:** Measures 5-6. Measure 5 starts with eighth notes followed by sixteenth-note pairs. Measure 6 starts with eighth notes followed by sixteenth-note pairs.
- Staff 4:** Measures 7-8. Measure 7 starts with eighth notes followed by sixteenth-note pairs. Measure 8 starts with eighth notes followed by sixteenth-note pairs.

SPANISH DANCE

ABBIE FARWELL BROWN

Porto Rican Song



1. In the land of Spain where nights are warm and ten-der, When the gold-en
2. In the or-an-ge grove the wax-en flow'rs are bloom-ing, Spic-y o - dors
3. Click-ing cas-ta - nets the mer-ry mu - sic meas - ure, Tap-ping heels keep

Legato

days fade out in fra-grant splen-dor, When the night-in-gale in ev'-ry
 sweet the sum-mer air per-fum - ing; From the soft gui - tar the sil-ver
 time, and fac-es glow with pleas-ure. Bod-ies bend and sway, ad-vanc-ing

vale is sing - ing, Then the gay gui-tars with mer-ry notes are ring-ing.
 notes are fall - ing, To the grass-y lawn the hap-py danc-ers call-ing.
 and re - treat-ing, All the air - y dance - 's ma - zy steps re-peat-ing.

1

2

LEAVES AT PLAY

FRANK DEMPSTER SHERMAN

F. MENDELSSOHN

1. Scam - per lit - tle leaves, a - bout, In the au - tumn sun;
2. When you've run a month or so, Ve - ry tired you'll get;
3. So run on and have your play, Romp with all your might;

I can hear the old Wind shout, Laughing, laughing as you run.
 But the same old Wind, I know, Will be laugh-ing, laugh-ing yet.
 Dance a-cross the au-tumn day, While the sun is bright, is bright.

DOWN TO SLEEP

HELEN HUNT JACKSON

E. R. KROEGER

Allegro moderato

1. No - vem-ber woods are bare and still, No - vem - ber days are
2. I nev - er knew be - fore what beds, So sweet to smell, so
3. Each day I find new cov - er - lids Tucked in, and more sweet



clear and bright; Each noon burns up the morn - ing chill; The soft to touch, The for - est sifts and shapes and spreads; I eyes shut tight; Some-times the view - less moth - er bids Her



morn - ing snow is gone by night; Each day my steps grow nev - er knew be - fore how much Of hu - man sounds there ferns kneel down, full in my sight; I hear their cho - rus



soft, grow light, As through the woods I rev - 'rent creep, is in such Low tones as through the for - est sweep, of "good-night," And half I smile, and half I weep,



And watch all things lie down . . . to sleep.
When all wild things lie down . . . to sleep.
And list while they lie down . . . to sleep.

THE KING OF LOVE MY SHEPHERD IS

H. W. BAKER

1. The King of love my Shep-herd is, Whose goodness fail-eth nev - er;
2. Where streams of liv - ing wa - ter flow My ransomed soul he lead - eth,
3. Per-verse and fool-ish oft I strayed, But yet in love he sought me,

(May be sung in the key of C)

I noth-ing lack if I am his, And he is mine for ev - er.
And where the ver-dant pastures grow, With food ce - les-tial feed - eth.
And on his shoulder gen - tly laid, And home, re - joic-ing, brought me.

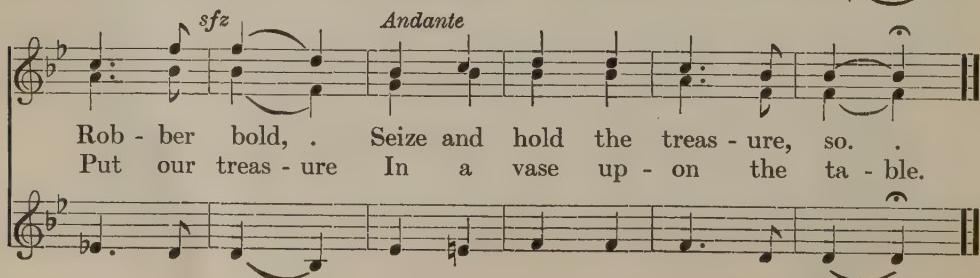
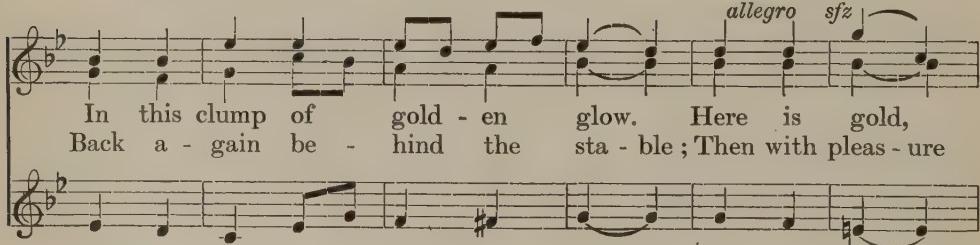
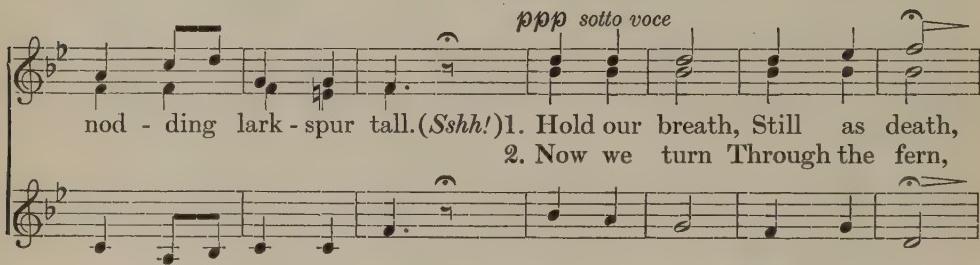
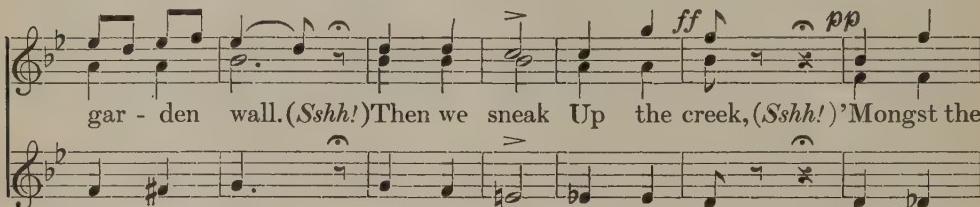
SUMMER SPOILS

GEORGE REITER BRILL

EMILE DURAND

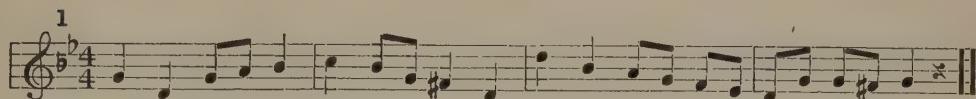
Allegretto scherzando

(May be sung in the key of A-flat or G.)

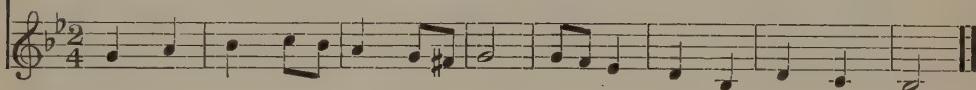


G MINOR, HARMONIC FORM

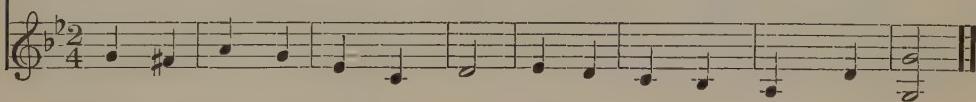
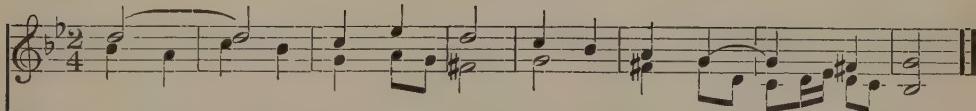
MELODIC FORM



2



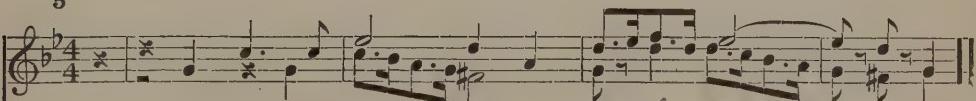
3



4



5



GIVE PLACE

ADELAIDE A. PROCTER

FRANZ SCHUBERT

1. Star - ry crowns of Heav - en Set in az - ure night!
 2. Snow-flakes pure and spot - less, Still, O, still re-main,
 3. Blos-soms, gen - tle blos-soms, Do not with - er yet;

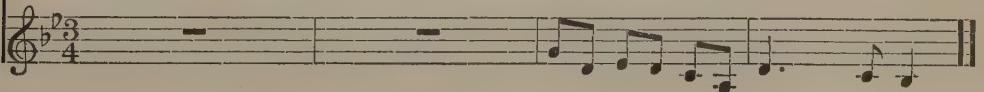
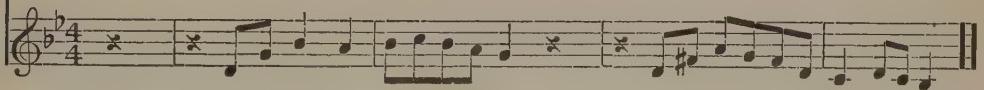
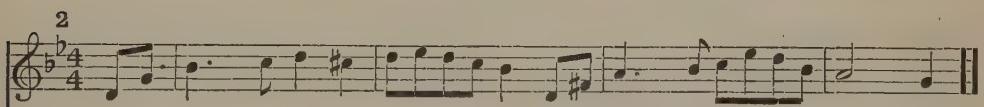
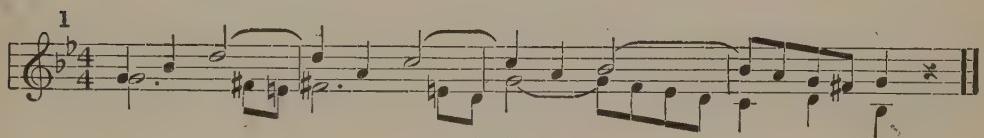
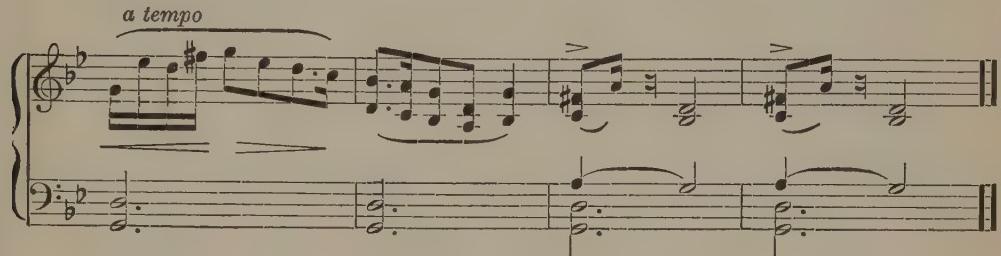
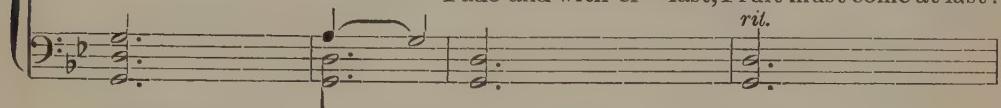
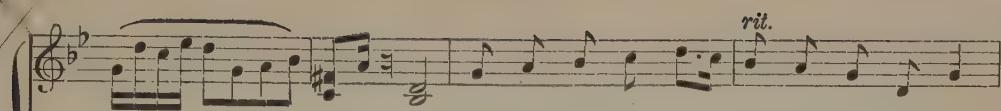
PIANO

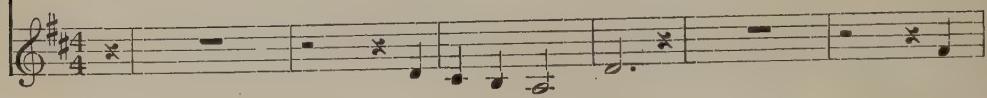
PIANO

Lin-ger yet a lit-tle Ere you hide your light:
 Bind-ing drear-y win-ter In your sil-ver chain:
 Still for you the sun shines, Still the dews are wet:

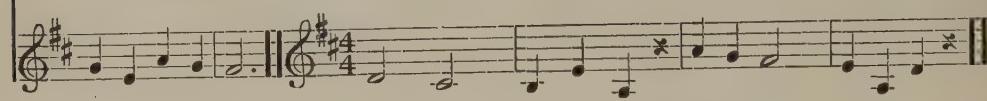
Nay; let star - light fade . . . a - way,
 Nay, but melt at once . . . and bring
 Nay, but fade and with - er fast,

Her - ald - ing, her - ald-ing the day;
 Ra - diant, ra - diant, sun - ny spring!
 ——————
 Fruit must come, fruit must come at last!





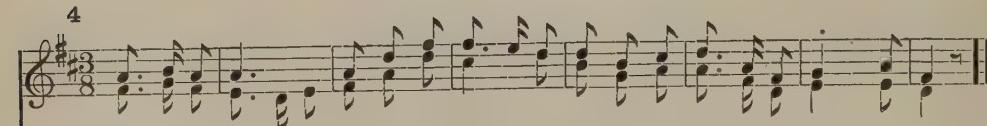
2



3



4



5



RENEWAL

DORA READ GOODALE

G. TYSON-WOLFF, Arr.

Vivace

1. There's mag - ic in the air to-day, There's prom - ise in the sun ;
2. The swal - low comes from far a-way To seek her sum - mer nest,

The ve - ry brooks be - gin to play And frol - ic as they run, they run.
Whose nar - row hang-ing walls of clay A-wait the wel-come, welcome guest,

The hive is all a - stir with bees, The slen - der wil - lows shine;
O, pleas-ure pricks in ev - 'ry vein, And grief is turned to joy,

The sap is mount-ing in the trees And swell - ing in the vine;
For earth her - self is young a - gain, And time is but a boy;

The sap is mount-ing in the trees, in the trees, in the trees, in the
For earth her - self is young a-gain, young a-gain, young a-gain, young a-

trees, in the trees, And swell - ing in the vine. . .
gain, young a - gain, And time is but a boy. . .

1

YOUR BIRTHDAY

KATE FORMAN

(1.) To ride a-round the shin-ing sun;

1. You've jumped upon the whirling earth, To ride a-round the shin-ing sun;
2. We'd like to make a birth-day cake, The jol-ly can-dles would be fun;
3. May all your birthdays twinkle by, And grow in brightness ev-'ry one;

To ride a-round the sun;
The can-dles would be fun;
In bright-ness ev-'ry one;

We will not tease,
O, shall there be!
Each year for you,

But tell us, please,
O, mer-ri-ly!
Be good and true,

We do not wish to tease, . . . But tell us, if you please, . . .
How man-y shall there be . . . To twin-kle mer-ri-ly? . . .
And each glad year for you . . . Be wise and good and true, . . .

(1.) How man - y times This year - ly jour - ney you've be - gun?

How man - y times This year - ly jour-ney you've be-gun?
How man - y times Have you . . . been round the shin-ing sun?
While all the time You ride . . . a-round the shin-ing sun.

B MINOR, HARMONIC FORM

B MINOR, MELODIC FORM

The musical score consists of ten staves of music, numbered 1 through 10 from top to bottom. The first two staves are in B minor (two sharps) and common time. Staff 1 shows a continuous eighth-note pattern. Staff 2 begins with a sixteenth-note pattern. Staves 3 and 4 continue the eighth-note pattern. Staff 5 begins with a sixteenth-note pattern. Staves 6 and 7 continue the eighth-note pattern. Staff 8 begins with a sixteenth-note pattern. Staves 9 and 10 continue the eighth-note pattern.

EGYPT

HENRY WADSWORTH LONGFELLOW

E. R. KROEGER

Allegretto

1. Still thro' E - gypt's des - ert plac - es, Flows the lord - ly
 2. Still the pyr - a - mids im - pe-rious Pierce the cloud - less

Nile, . . . From its banks the great stone fac - es Gaze with pa-tient
 skies, . . . And the sphinx stares with mys-te-rious Sol - emn,ston - y

smile. . . eyes. Ah! . . . ah!

ah! . . . ah! . . . ah!

p

FIFTH SECTION

The Triplet, and Nine-Eight and Twelve-Eight Measure

1

2

3

2

3

4

5

8

6

7

8

THE PILLOW

CLINTON SCOLLARD
SOLO, OR SEMI-CHORUS

L. A. LUNDH



1. Out of the earth I have made me a pil - low, Smooth'd it and
2. Day-time or night - time, noon-time or moon-time, Ev - er there's

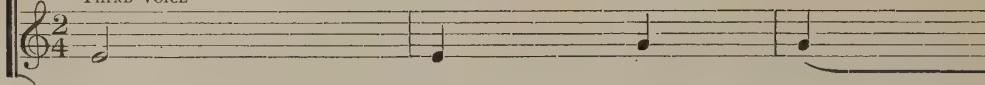
FIRST VOICE



SECOND VOICE

CHORUS (*humming*)

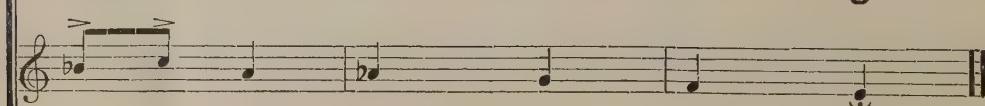
THIRD VOICE



moss'd it and grass'd it well o - ver; Un - der the trem-u-lous
some-thing to lure me and hold me; You know the charm there



leaves of the wil - low, Lo, it is there I have made me a pil - low.
is in the June-time! Day-time or night-time, noon-time or moon-time.



THE MORNING STAR

W. W. GILCHRIST

Allegretto p dolce

1. Beau - ti - ful, beau - ti - ful Morn-ing Star, . . . Star of
 2. Beau - ti - ful Star, you seem to say, . . . "Be-hold the
 3. Beau - ti - ful, beau - ti - ful Morn-ing Star, . . . Star of

*Allegretto**p legato e dolce**Ped.*

hope to the world you are! Yes - ter-day's bur-dens were hard to
 dawn of an - oth - er day." Beau - ti - ful her - ald, a promise of
 hope to the world you are! The night . . . is pass'd; to the world you

bear, The night brought dark-ness ev-'ry-where.

light You give the world ere you take your flight.

say, "Be - hold the dawn of a bet - ter (Omit.) day."

1, 2

3

1

2

3

A-HUNTING WE WILL GO

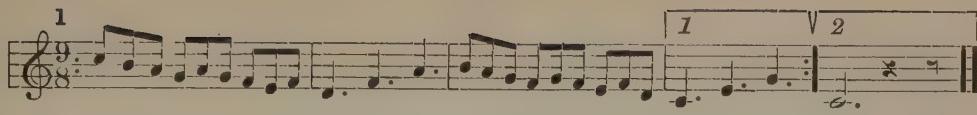
HENRY FIELDING

R. SCHUMANN

1. The dusk - y night rides down the sky, Ush - 'ring in the morn; The
2. Fond ech - o seems to like the sport, Join the jo - vial cry; The
3. Ye jo - vial hun - ters in the morn, Mount then for the chase; Rise

hounds all join in glo - rious cry, The hunts - man winds his horn,
woods, the hills, the sound re-tort, And mu - sic fills the sky,
at the sound-ing of the horn, And health with sport em - brace,

When a-hunt-ing we do go, when a - hunt-ing we do go, a - hunt-ing.



THE BOAT RACE

JULIA W. BINGHAM

ARTHUR SULLIVAN



1. Out on the spark-ling lake See the slen - der shells their
2. Cheer for our val - iant crew, Ev - 'ry lad . . . is brave and



plac - es take— A - lert . is ev - 'ry one ! .
each is true— A gal - lant crew have we! . .



Boom! boom! they hear the start - er's gun. O - ver the line they
Rah! rah! a ti - ger, three times three! Fast down the lake they



dart . With a flash of oars that thrills each heart!
speed, Foot by foot they gain—they take the lead!



"Pull!" hear the cox-swain call, . "Take the stroke and pull togeth - er
First o'er the line are they, And our boys have won the race to -



all, Take the stroke and pull to - geth - er all!" . .
day, And our boys have won the race to - day! . .

DAYBREAK

H. W. LONGFELLOW

KARL KRÜGER

1. A wind came up out of the sea . . And said "O mists make
 2. It hur - ried land - ward far a-way, And cried "A - wake! it
 3. It touched the wood-bird's folded wing, And said "O bird, a -

room for me." It hailed the ships, and cried "Sail on, Ye
 is the day." It said un - to the for - est "Shout! Hang
 wake and sing," And o'er the farms, "O chan - ti - clearer, Your

poco rit.

mar - i - ners, the night is gone. Sail on, sail, . Ye mar - i - ners, the
 all your leaf - y ban - ners out. Shout, O shout, Hang all your leaf - y
 clar-ion blow; the day is near. Chan - ti - clearer, Your clar-ion blow; the

poco rit. f

night is gone, Sail on, sail, Sail on, the night is gone."
 ban - ners out, Shout, O shout, Hang all your ban - ners out!"
 day is near, Chan - ti - clearer, The day, the day is near."

SIXTH SECTION

Further Study of Minor Keys, with their Relative and Tonic Major Keys

THE MINUET

JULIA W. BINGHAM

W. A. MOZART

1. In days of hoop, and pow - dered hair, Those days of for - mal et - i-quette,
2. A - bove his la - dy's outstretch'd hand Each gallant bends right gracefully ;

When men were brave and la - dies fair, They danc'd the min - u - et.
With gra-cious mien and man - ner grand She sweeps a cour - te - sy.

With head e - rect and point-ed toe, With measured pac-ings to and fro,
The whirl-ing dance of mod-ern days Those lords and la - dies would a-maze;

Repeat pp

With a state - ly step and bow - ing low, They danc'd the min - u - et.
Yet the min - u - et we still must praise, For grace and dig - ni - ty.



THE LEAVES AND THE WIND

GEORGE COOPER



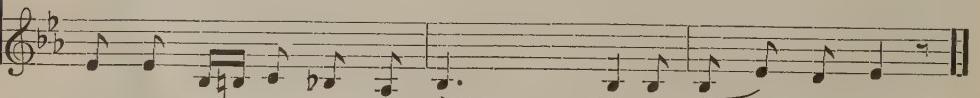
1. "Come, lit - tle leaves," said the wind one day— "Come o'er the mead-ows with
2. Soon as the leaves heard the wind's loud call, Down they came flut - ter-ing,
3. "Crick - et, good-bye; we've been friends so long! Lit - tle brook, sing us your
4. Danc - ing and whirl-ing the lit - tle leaves went: Win - ter had call'd them and



me and play; Put on your dresses of red and gold—
one and all; O'er the brown fields they danced and flew,
fare - well song: Say you are sor - ry to see us go;
they were con-tent. Soon fast a - sleep in their earth - y beds, The



Sum - mer is gone, and the days grow cold, grow cold."
Sing - ing the soft lit - tle songs that they knew, they knew.
Ah! you will miss us, right well we know, we know."
snow laid a cov - er - let o - ver their heads, their heads.



Sum - mer is gone, and the days the days grow cold.
Sing - ing the soft lit - tle songs, the songs that they knew.
Ah! you will miss us, right well we know.
snow laid a cov - er - let o - ver their heads.

THE FORGE

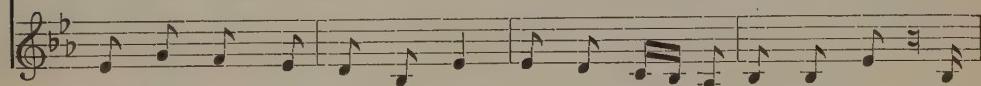
JEAN BASSETT

Vivace

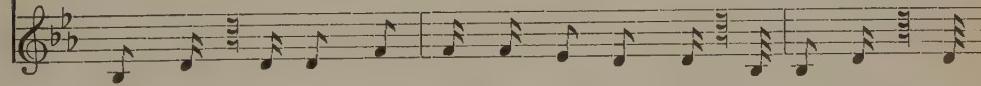
1. Hear the clanging of the forge, Watch the fire so bright-ly glow;
 2. Hors-es standing in a row, Toss their heads im - pa-tient - ly,



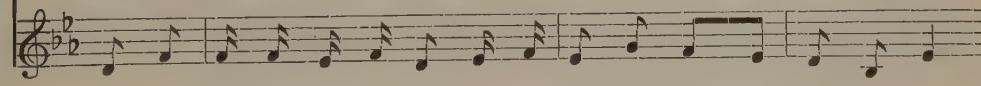
See the smith with mighty arm Strike the steel a ring-ing blow. Ca-
 While the forge beneath the blow Sings its song right merri - ly.



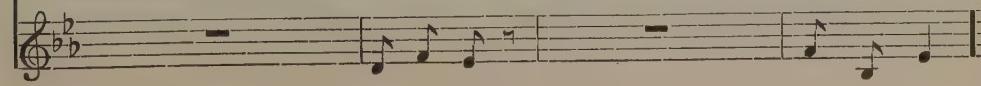
chink - a, ca-chink - a, Hear the forge ring-ing ! Ca-chink-a, Ca -



chink - a, That's the song it's singing ! So clear and strong is its song,



Chinkachink, chinkachink, Clear and strong, Chinkachink, chinkachink, Is its song.

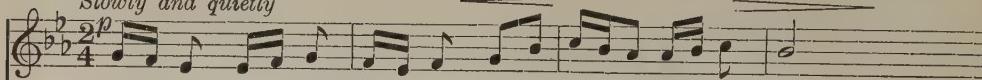


SHADOWS

HARRIET F. BLODGETT

Slowly and quietly

MARGARET RUTHVEN LANG



1. In the night the shad-ows creep, Soft, soft and slow,
- 2 To and fro the shad-ows pass, Faint, faint and dim,
3. As they sing a cra - dle - song, Sweet, sweet and low,

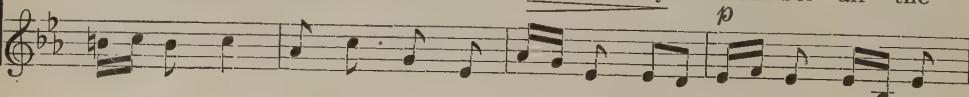
Soft, soft, soft and slow,
Faint, faint, faint and dim,
Sweet, sweet, sweet and low,



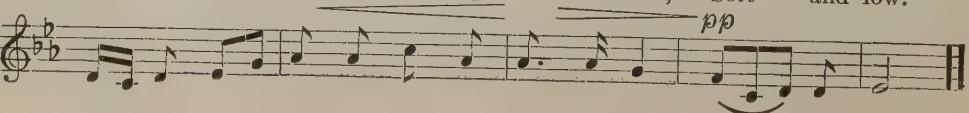
From the for - est dark and deep, Soft, soft and slow. From the mountain
Leav - ing on the mead-ow grass, Faint, faint and dim, Of their foot-steps
To the world the night-time long, Sweet, sweet and low, Sing a song of



and the sea, Steal-ing ve - ry si - lent - ly, Till their dusk - y
not a mark; If you wak-ened them to hark Could you hear them,
lul - la - by, While the wea - ry earth and sky Slum-ber all the

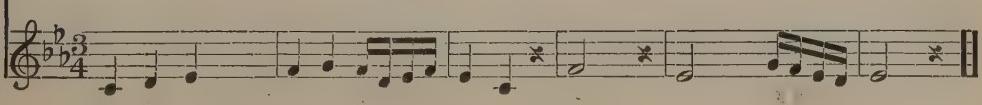
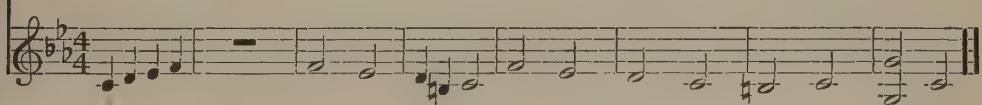
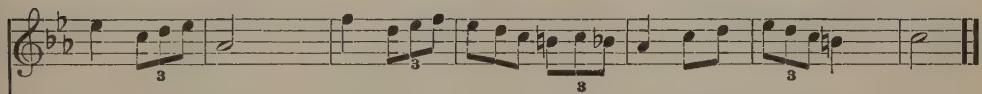
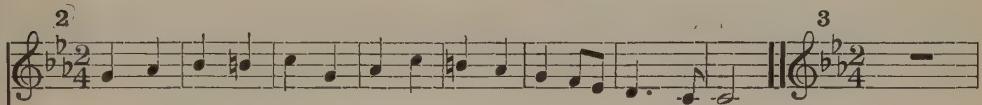
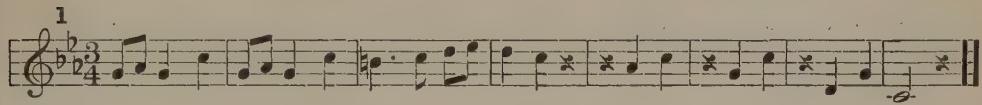


wings are furled Round a - bout the wea - ry world, Soft , and low.
it would seem That you lis-tened in a dream, Soft and low.
dark- ness through, In the star - light and the dew, Soft and low.



C MINOR, HARMONIC FORM

MELODIC FORM

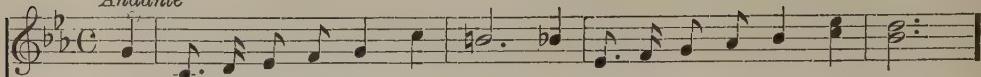


THE PRINCE OF SLEEP

WALTER RAMAL

Andante

EDWARD GRIEG

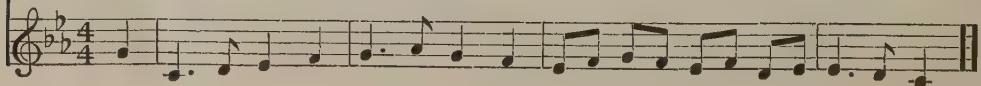


1. I met at eve the Prince of Sleep, His was a still and love - ly face,
2. His garb was gray of lav - en - der, A-bout his brows a pop - py wreath
3. His twilight feet no san - dals wore, His eyes shone faint in their own flame;
4. His house is in the mountain ways, A phantom house of mist-y walls,



He wandered through a val - ley steep, Love-ly in a lone - ly place.
 Burned like dim coals, and ev-'ry-where The air was sweet-er for his breath.
 Fair moths that gloom'd his steps before Seemed letters of his love - ly name.

Whose gold-en flocks at eve-ning graze, And watch the moon with muf-fled calls.



THE TREASURE-SEEKER

N. EARLE

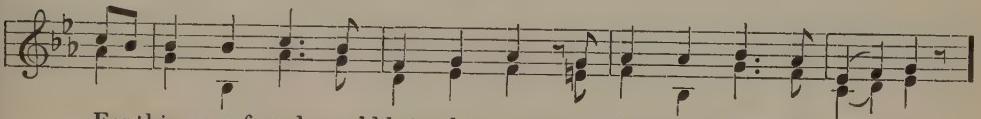
ERNST MELANDER



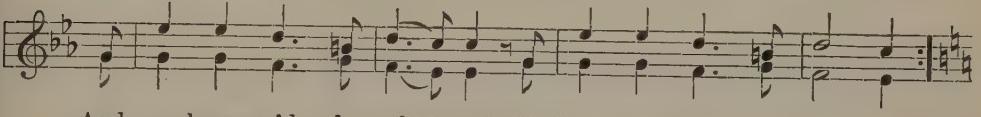
1. They tell the sto - ry of a man Who roam'd the wide world o - ver,
 2. Till, com-ing home, a tired old man, Dis - cour-aged and down-heart-ed,



And spent his whole life try - ing To find a four-leaf clo - ver.
 He threw him-self up - on the ground, But quick a - gain up - start - ed;



For this, once found, would bring him peace And hap-pi - ness for - ev - er.
 For there, be - fore his own house-door, And spread the whole field o - ver,



And so he roam'd and sought in vain, He found the treas - ure nev - er.
 Were grow-ing fra - grant bunch-es Of long-sought four - leaf clo - ver.



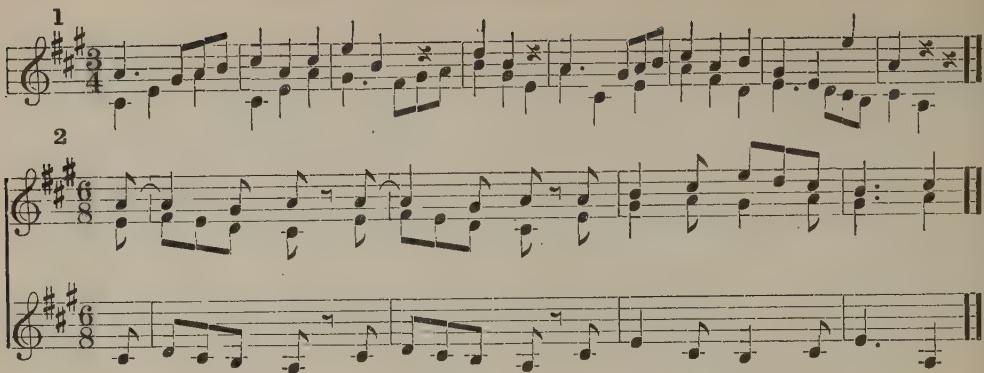
Dear heart, there comes the tru - est joy To those who seek it nev - er;



And hap - pi - ness, in du - ty's field, Re - wards the do - er ev - er.

1





SUGARING OFF



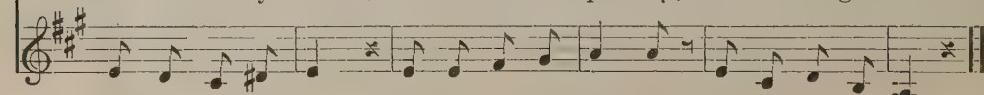
1. Days are warm and sun - ny, Nights are crisp and cold, Sap as sweet as
2. See, the sap is drip-ping From the spouts of tin, Lit-tle lips are
3. Hear the brisk fire burn-ing For the "boiling down," Watch the clear sap



hon - ey, All the ma - ples hold. First - rate sug - ar weath - er,
sip - ping Sweet drops, clear and thin. Flakes the air are dim - ming,
turn - ing In - to syr - up brown. Bub - bles, big, rise thick - ly



Keen and fresh the breeze; Let's be off to - geth - er To the sug-ar-trees!
Gent - ly falls the snow; In - to buck - ets brimming Still the swift drops flow.
In - to cream - y froth; When it hard - ens quick - ly, We will "sug-ar off."



1

2

PRAISE THE LORD

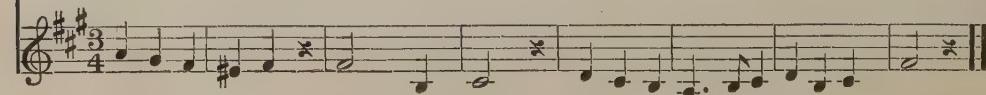
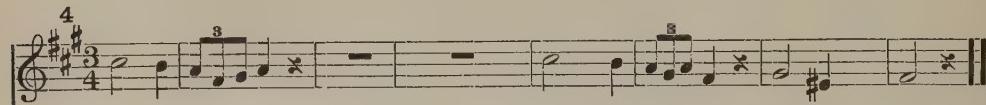
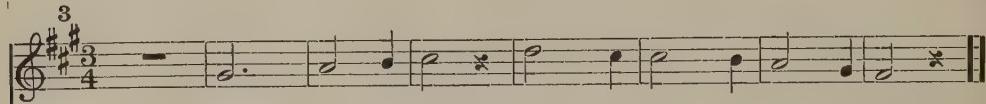
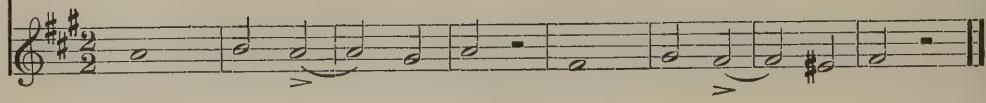
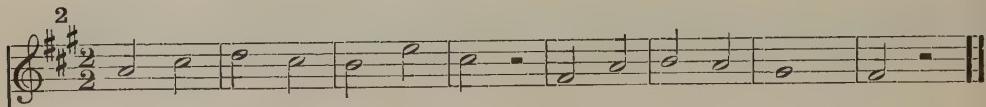
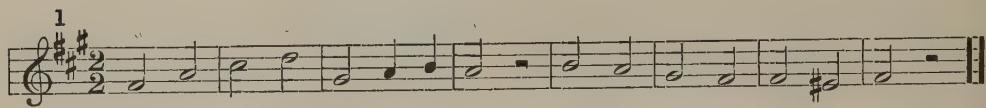
J. KEMPTHORNE (?)

1. Praise the Lord ! ye heav'ns, a-dore him ! Praise him, an-gels in the heights ;
2. Praise the Lord, for he hath spo-ken, Worlds his mighty voice o - beyed ;
3. Praise the God of our sal - va- tion; Hosts on high his power pro-claim :

Sun and moon, re-joice be - fore him, Praise him, all ye stars of light.
 Laws that nev - er can be bro - ken For their guid-ance he hath made.
 Heaven and earth and all cre - a - tion Praise and mag-ni - fy his name.

F-SHARP MINOR, HARMONIC FORM

MELODIC FORM



1 2

1 2

BOYS WANTED

F. MENDELSSOHN

1. Boys of spir - it, boys of will, Boys of mus - cle, brain and pow'r,
2. Not the weak and whin - ing drones That all trou - ble mag - ni - fy—
3. Do what-e'er you have to do With a true and ear - nest zeal.

Fit to cope with an - y-thing—These are want - ed ev - 'ry hour.
 Not the watchword, "O, I can't," But that oth - er one, "I'll try."
 Bend your sin - ews to the task—Put your shoulder to the wheel.

A SPRING LILT

HERMAN DA COSTA

Allegro

CHARLES GOUNOD

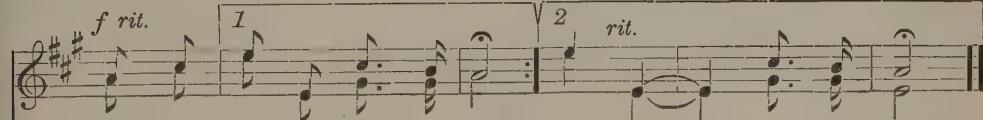
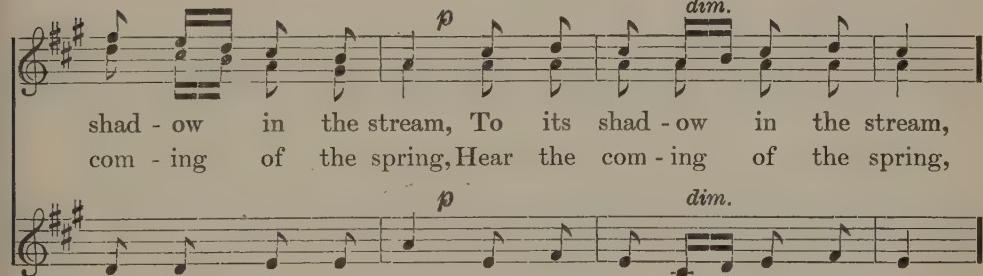
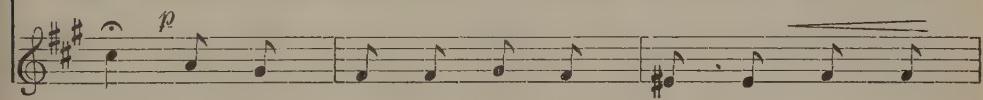
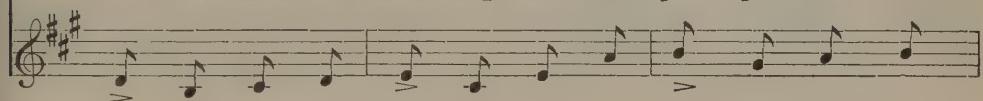
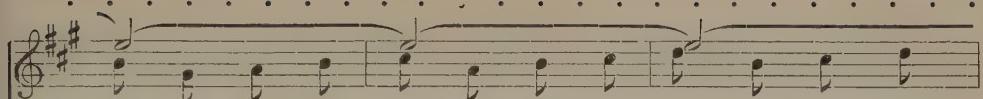
Who will come a - roam - ing, Who will come a - roam - ing,

Come with me to - day? . . . There's a rip - ple on the
And the bar - ren woods are

riv - er, where the wa - ter is a - gleam ; There's a brown bird
bloom - ing, and its peo - ple are a - wing ; For o'er hill, o'er

stream. . . .
spring. . . .

sing - ing, sing - ing to its sha - dow in the stream. There's a
hill and dale they hear the com - ing of the spring. And the



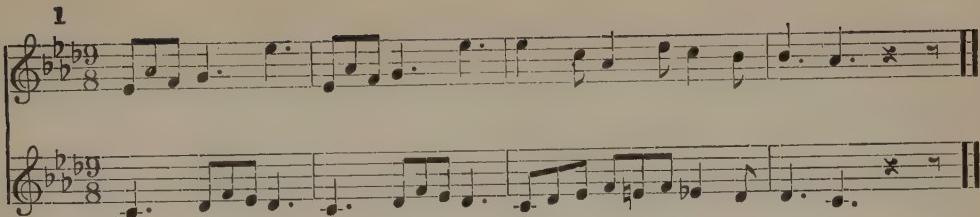
To its shad - ow in the stream.

Hear the (Omit) com - ing . . . of the spring.



The image shows four staves of musical notation, each consisting of two staves. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The key signature is consistently $\text{B}^{\flat}\text{E}^{\flat}$ (two flats). The time signature varies across the staves: 8/8 for the first two staves, 3/4 for the third staff, and 4/4 for the fourth staff.

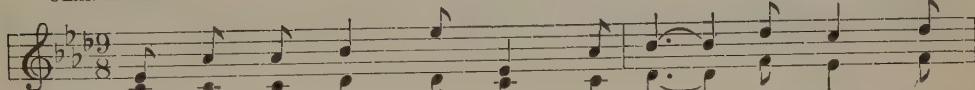
- Staff 1:** The first two measures show eighth-note chords. The third measure consists of eighth-note pairs (two groups of two notes). The fourth measure features eighth-note pairs followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs again.
- Staff 2:** The first two measures show eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure features eighth-note pairs followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs again.
- Staff 3:** The first two measures show eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure features eighth-note pairs followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs again.
- Staff 4:** The first two measures show eighth-note pairs. The third measure consists of eighth-note pairs. The fourth measure features eighth-note pairs followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs again.



THE AIR-SHIP

JEAN BASSETT

DONALD LACHLAN



1. Dim in a blue and ra - diant sky, Where fleec - y
 2. Swift as the wind it cleaves the air, It darts and
 3. High - er and high - er doth it rise, Till it is



clouds float i - dly by, A cu - rious craft now is sail - ing
 cir - cles here and there, Till ne'er a bird can with it com -
 lost . . . in az - ure skies, On toward the world that be-yond us



high, A cu - rious craft now is sail - ing high, O air - ship, up in the
 pare, 'Till ne'er a bird can with it com - pare, O air - ship, hur - ry-ing
 lies, On toward the world that beyond us lies. O air - ship, speeding so



blue, How I would like to sail with you! Take me a-way with you,
 past, How I would like to sail so fast! Take me a-loft with you,
 far, Thread-ing your way 'twixt star and star, Car - ry me up with you,

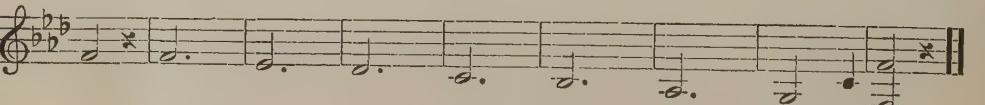
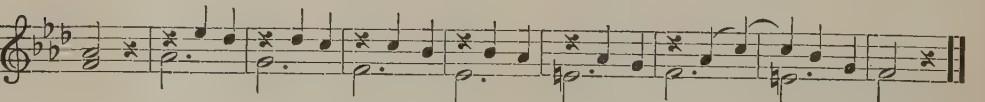
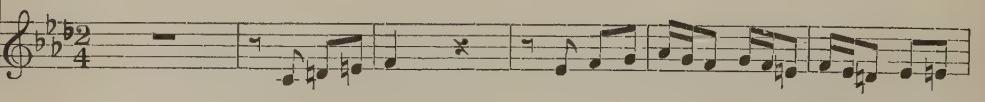
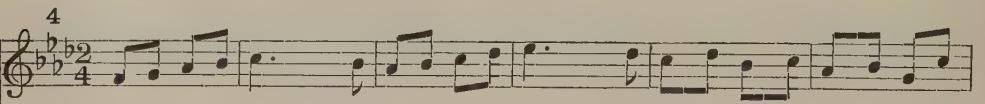
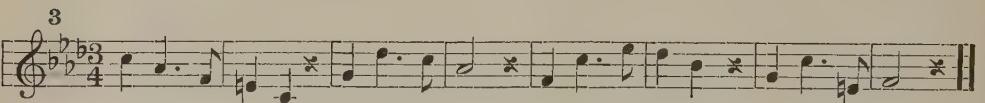
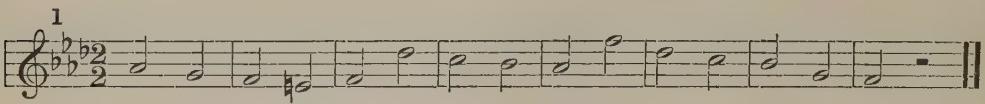


Take me a - way with you, Take me a - way to fly with you!
 Take me a - loft with you, Take me a - loft to sail so fast!
 Car - ry me up with you, Car - ry me up to yon - der star!

F-MINOR, HARMONIC FORM



MELODIC FORM



CURFEW

HENRY WADSWORTH LONGFELLOW
SOLO OR SEMI-CHORUS

Swedish Folksong

The musical score consists of three staves of music in common time, key signature of two flats. The first staff is for Solo or Semi-Chorus, the second for Chorus, and the third for a single melodic line.

Solo or Semi-Chorus (Staff 1):

- Line 1: Sol - emn - ly, . . mourn - ful - ly, Deal - ing its dole,
The Cur - few . . bell is be - gin - ning to toll.
- Line 2: Song sinks in - to si - lence, The sto - ry is told;
Win - dows are . . dark - ened, The hearth-stone is cold.

Chorus (Staff 2):

Clang-mm clang-mm clang-mm . . . clang-mm; . . .

Cling-mm cling-mm clinging, clang;

Cov - er the em - bers, Put out the light;
Dark - er and dark - er The black shad - ows fall;

Clang-mm clang-mm . . clang-mm clang-mm; . . .

Cling-mm cling-mm clinging, clang;

Toil comes with the morn - ing, And rest with the night.
Sleep and ob - liv - i - on Reign o - ver all!

Clang-mm clang-mm clang-mm clang-mm; . . .

Cling-mm cling-mm clinging, clang-mm.

1

2
(Or in the key of F or G)

3



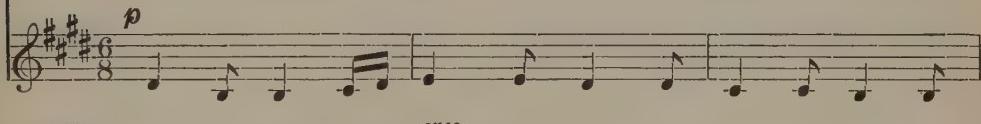
SPRING VOICES

OLIVE A. SMITH

F. MENDELSSOHN

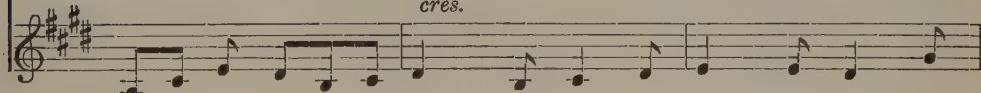


1. Can you hear the grass-blades grow - ing in the sun - ny
2. Can you un - der - stand the rob - in swing - ing in the
3. Can you hear the gen - tle south wind when he mur-murs



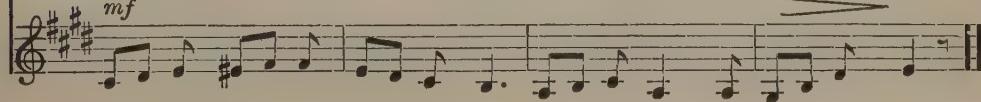
A - pril time, When each ti - ny bird and leaf - let
ap - ple tree, When his lit - tle throat seems burst - ing
soft and low, Through the sway- ing elm tree branch-es

cres.



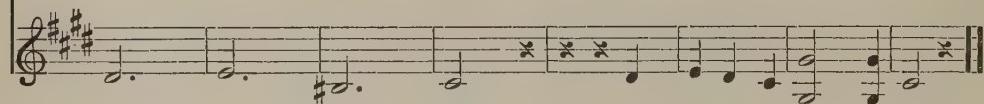
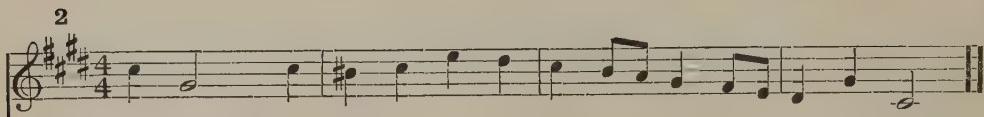
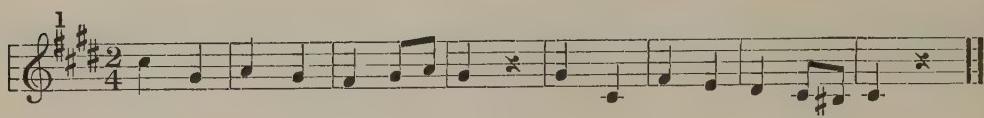
danc-es to a fair - y chime,danc-es to a fair - y chime?
with that joy - ful mel - o - dy, with that joy - ful mel - o - dy?
where the sun-beams come and go, where the sun-beams come and go?

mf



C-SHARP MINOR, HARMONIC FORM

MELODIC FORM



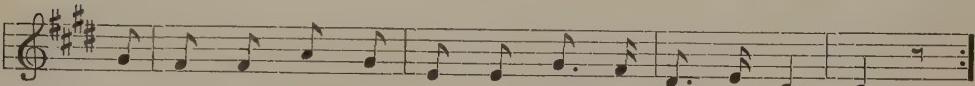
GOOD NIGHT

EDNA DEAN PROCTOR

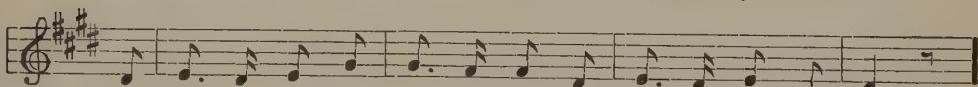
Swedish Folksong



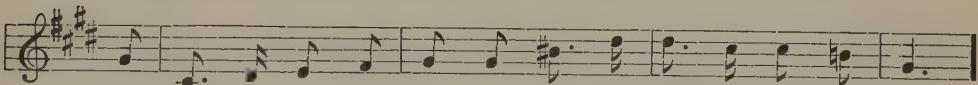
1. { Now fades the sun, and one by one The stars gleam soft and fair;
 But on - ly si - lent dews dis - till, To fall in fair - y rain;
2. { And down the lawn the ros - es droop Their crimson and their snow;
 Good night ! good night ! the moon will light The east before the dawn,



- { No rob - in sings, no swal - low wings Its flight in air . . .
- { And on - ly whis-p'ring breez-es thrill The grove and plain. . .
- { And pop-pies hide their scar - let pride, And wait to blow, . .
- { And stars a - rise to gem the skies, And jour-ney on. . .



The li - ly slum-bers on the lake, Where not a rip - ple stirs;
Good-night, and sweetest dreams be thine, Through all their shining way,



The hare lies crouch'd a-mid the brake, The partridge 'neath the firs;
Till dark - ness goes and bird and rose With rap- ture greet the day.



The li - ly slum - bers on the lake; No rip - ple stirs. . .
Good-night! and sweet-est dreams be thine Un - til the day. . .

1

(Humming)

Musical notation for a humming accompaniment in G major, 2/4 time. The melody consists of eighth and sixteenth notes.

Continuation of the humming accompaniment in G major, 2/4 time. The melody continues with eighth and sixteenth notes.

GROWN-UP LAND

W. R. SPENCE

CHORUS

Moderato

SOLO



1. "Good mor - row, fair maid, with lash - es brown, Can you
2. "Just wait, my brave lad, one mo - ment, pray! Where is



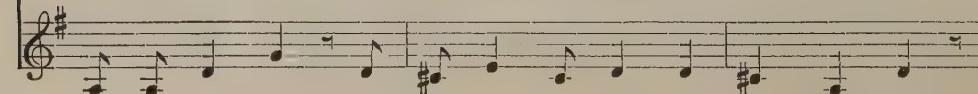
tell me the way to Wom - an - hood Town?" "O this way and
Man - hood Town? O tell me the way!" "By toil - ing and



that way, with ne'er a stop: 'Tis pick-ing up stitch - es
try - ing we reach that land,— A bit with the head, a

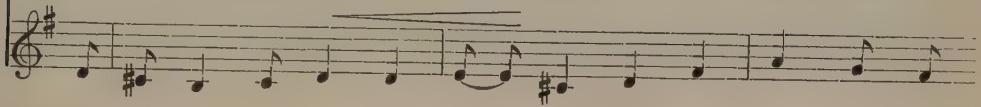


grand-ma will drop; 'Tis kiss-ing the ba - by's tears a - way;
bit with the hand; By climb-ing that rug - ged, steep hill, WORK,





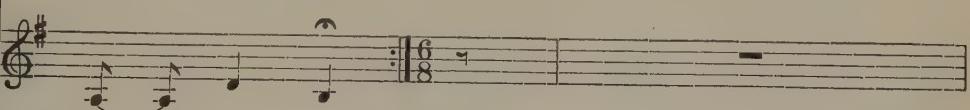
'Tis learn-ing that cross words nev - er will pay; 'Tis lov - ing, and
By shun-ning that lev - el, wide street, SHIRK; By keep - ing low



smil - ing, for - get - ting to frown,—O that is the way to
tho'ts and bad ac - tions down,—O that is the way to



Wom - an - hood Town." And the lad and the maid ran
Man - hood Town."



hand in hand To their fair es - tate in Grown - up Land.



REAL SPORT

Judge PARRY

Allegretto

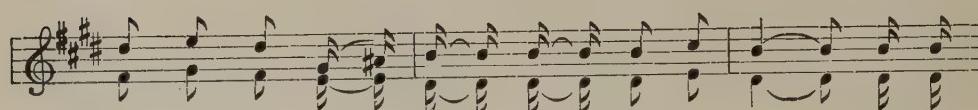
DAVID STANLEY SMITH



1. You can take a tub with a rub and a scrub in a
2. You may lie and dream in the bed of a stream when an



two - foot tank of tin, . . . You can stand and look at the
Au - gust day is dawn - ing, Or be - lieve 'tis nice to . . .



whirl - ing brook and think a - bout jump-ing in; . . . You can
break the ice on your tub of a win - ter morn - ing; You may



chat-ter and shake in the cold black lake, but the kind of a bath for
stand and shiv-er be - side the riv - er, but the kind of a bath for



me Is to take a dip from the side of a ship, in the



trough of the roll - ing sea, in the trough of the roll - ing sea.

SEVENTH SECTION

Rarer Forms of Notation and Rhythm

1

2

3

4

5

6

7

8

1

2

3

TRAVEL

ROBERT LOUIS STEVENSON

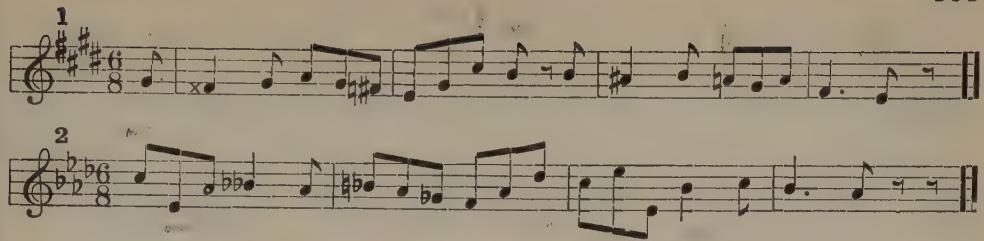
Danish Folksong

1. I should like to rise and go Where the gold - en ap - ples
2. Where a - mong the des -ert sands Some de - sert - ed cit - y
3. There I'll come when I'm a man, With a cam - el car - a -

grow; Where be - low an-oth - er sky Par - rot is - lands an-chored
stands; All its chil-dren, sweep and prince, Grown to man - hood a - ges
van; Light a fire in the gloom Of some dust - y din - ing -

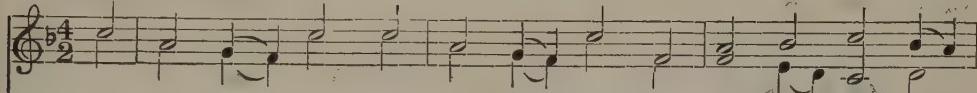
lie; Where in sun - shine reach-ing out East - ern cit - ies miles a -
since; Not a foot in street or house, Not a stir of child or
room, See the pic - tures on the walls, He - roes, fights and fes - ti -

bout, Are with mosque and min - a - ret Deep 'mid sand - y gar-dens set.
mouse, And when kind-ly falls the night, In all the town no spark of light.
vals; In a cor - ner find the toys Of the old E-gypt-ian boys.

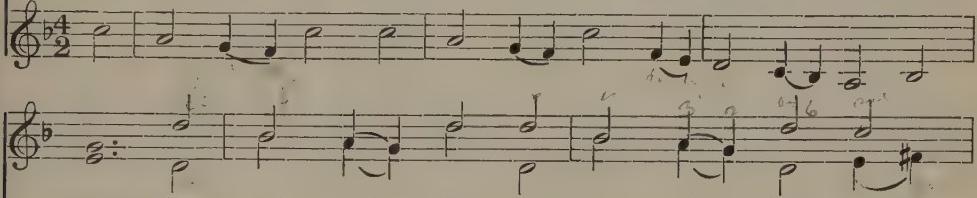


MORNING BELLS

ECKELMANN-CALDWELL



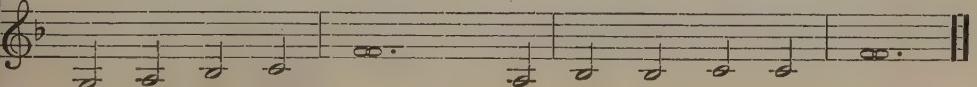
1. High in its tower the church bell swings, The qui - et vil - lage
2. It wakes the flower - et in the vale, The bird up - on the
3. For they an - oth - er morn - ing see, The gift of God a -
4. The Fa - ther calls, and should not I His gen - tle voice o -



wakes; O'er hill and plain its mu - sic rings, And
bough, And bids the sleep - ers ev - 'ry - where No
bove, And ev - 'ry heart should glow a - new With
bey? As chil - dren to a fa - ther speak, So



morn-ing soft - ly breaks, . And morn-ing soft - ly breaks.
lon - ger slum - ber now, . . No lon - ger slum - ber now.
grat - i - tude and love, . . With grat - i - tude and love.
I to him will pray, . . So I to him will pray.



BY THE WAVES

MARGARET E. SANGSTER

WILHELM PETERSON-BERGER

1. Crisp and curl - ing, Soft un - furl - ing
 2. Wavelets cream - ing, Sunshine gleaming
 3. Drift-ing, lift - ing, Rift-ing,sift - ing,

*Con moto**p**rit.**p**f**mp*

Caps of sil - ver foam, . . . Haste the break - ers,
 In the shin - ing sands; . . . Gay and mer - ry,
 'Neath the smil - ing sky; . . . On the shin - gles

Frol - ic - mak - ers, Chas-ing play - mates home. . .
 Bold and cheer - y Delve the small, brown hands. . .
 Pleas-ures min - gle, And the day goes by. . .

THE SWALLOWS

EDWIN ARNOLD

Cheerfully

HORATIO PARKER

1. Gal-lant and gay in their dou-blets gray, . . .
 2. Doub-lets of gray silk, and sur-coats of pur-ples,

All in a flash like the dart-ing of flame,
 Ruffs of rus-set round each lit-tle throat,

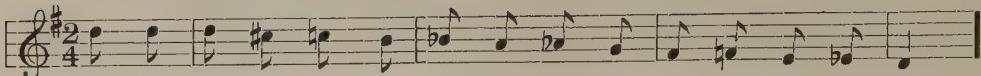
Chat-ter-ing Ar-a-bic, Af-ri-can, In-di-an,
 Wear-ing such garb they had crossed the wa-ters,

cer-tain of Spring-time, the Swal-lows came!
 Mar-i-ners sail-ing with ne'er a boat.

WILL YOU WALK A LITTLE FASTER

"Alice in Wonderland" (CARROLL)

A. S. GATTY



1. "Will you walk a lit - tle fast-er?" said a Whit-ing to a Snail.
2. "You can real - ly have no no-tion how de-light-ful it will be,
3. "Now what mat-ters it how far we go?" his scal - y friend re-plied,



"There's a Por-poise close be-hind me, and he's tread-ing on my tail.
When they take us up and throw us, with the lob-sters, out to sea!"
"For there is an - oth - er shore, you know, up - on the oth - er side,—



See how ea - ger - ly the Lob-ster and the Tur - tle all ad-vance,
But the Snail re-plied "Too far, too far!" and gave a look a-skance—
And the fur - ther off from Eng-land all the near - er is to France—



They are wait - ing on the shin-gle, won't you come and join the dance?"
Said he thanked the Whiting kind-ly, but he would not join the dance.
Then please turn not pale, be-lov - ed Snail, but come and join the dance."

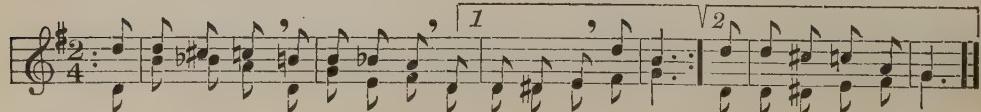


- 1,3. Will you, won't you, will you, won't you, will you join the dance?
2. Would not, could not, would not, could not, would not join the dance,



Will you, won't you, will you, won't you, won't you join the dance?
Would not, could not, would not, could not, could not join the dance.

1



EIGHTH SECTION

Miscellaneous Exercises and Songs

FLAG DAY

LUDIA COONLEY WARD

W. A. MOZART

1. Out on the breeze, O'er land and seas, A beau - ti - ful ban - ner is
2. O - ver the brave, Long may it wave, Peace to the world ev - er

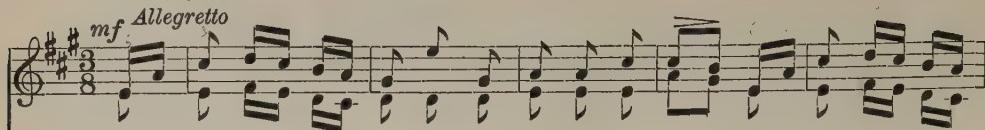
stream - ing. Shin - ing its stars, Splen - did its bars,
bring - ing. While to the stars, Link'd with the bars,

Un - der the sun - shine 'tis gleam - ing, Shin - ing its stars,
Hearts will for - ev - er be sing - ing, While to the stars,

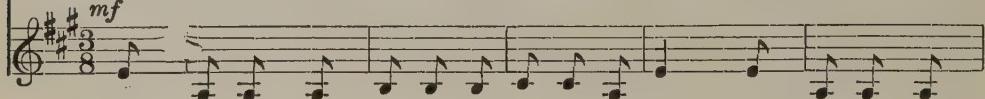
Splen - did its bars, Un - der the sun - shine 'tis gleam - ing.
Link'd with the bars, Hearts will for - ev - er be sing - ing.

SWEET SPRING IS RETURNING

C. T. BROOKS, Tr.



1. Sweet Spring is re - turn-ing, She breathes on the plain : And meadows are
 2. And t' en, O thou kind one, Thou camest so mild ; And mountain and



blooming In beau-ty a - gain. Now fair is the flow - er, And
 meadow And riv - u - let smiled; The voice of thy mu - sic Was



green is the grove, And soft is the show-er That falls from a - bove,
 heard in the grove, The balm of thy breezes In - vit - ed to rove,



And soft is the shower That falls from a - bove. Full glad - ly I
 The balm of thy breezes In - vi - ted to rove. Now wel - come, thou



greet thee, Thou lov - li - est guest, Ah, long have we wait - ed, By
 loved one, A - gain and a - gain; And bring us full man - y Bright

thee to be blessed! Stern Win-ter threw o'er us His heav - y, cold
 days in thy train; And bid the soft Sum-mer Not lin - ger so

cen - do. rit. non dim. cres -

chain; We longed to be breath - ing In free - dom a - gain.
 long; E'en now we are wait - ing To greet him with song.

cen - do. rit. non dim.

1

I

2

The image shows a page from a musical score for piano. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and also has a key signature of two sharps. The music is in 3/8 time. Measure 2 starts with a sixteenth-note pattern in the treble clef, followed by eighth-note pairs in the bass clef. Measure 1 begins with a sixteenth-note pattern in the bass clef, followed by eighth-note pairs in the treble clef. Measure 2 continues with eighth-note pairs in the treble clef.

THE HIDDEN FLUTE

MINNA IRVING

BERNARD A. WEBER



1. 'Twas just be-fore the end of day, And af - ter sud-den rain,
2. We heard him prac-tice o'er and o'er The same me - lo - dious air,
3. The sun up - on the tall - est tree A shaft of glo-ry threw,



When from the wet and shin-ing wood A-rose the sil - ver strain;
 And traced the mu - sic to its source But found no play - er there.
 And tilt - ing on the top-most bough A-gainst the bree - zy blue



And, stumbling o - ver tan-gled vines And many a twist-ed root, We
 Then, while in - to each oth-er's eyes We gazed with won-der mute, A -
 We saw a lark with spot-ted breast And so - ber rus-set suit, A



ran, we ran a - long the nar-row path To find the hid-den flute.
 gain, a-gain, a - bove us rip-pled out The rap-ture of the flute.
 lark, a lark, and swell-ing in his throat Be - held the hid-den flute.

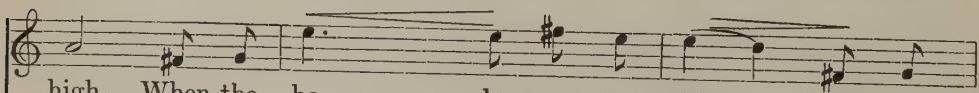
THE HOLLY

CLINTON SCOLLARD
Allegretto grazioso

W. OTTO MIESSNER



The hol - ly is for hap - pi-ness, Hang it high, hang it



high, When the ho - - ly morn we bless Shows its

SECOND VOICE

When the ho - ly morn we bless

rose a - long the sky. The

The hol - ly is for heart-some
hol - ly is for heart-some cheer. . . While the glo - ry of the

cheer, While the glo - ry of the year
year, . . Hang it high, hang it high.
Lights the heights of all the sky, . .

a tempo mf

The hol - ly is for home-side mirth, Hang it high, hang it high,

f cres. e rall. Till the dear - est day of earth Fades in shades a-long the sky.

f cres. e rall. Till the dear - est day of earth Fades in shades a-long the sky.

THE BELLS

EDGAR ALLAN POE, adapted

H. KJERULF



1. Hear the sled - ges with the bells, Sil - ver, sil - ver
 2. Hear the mel - low wed - ding bells, Gold - en, gold - en
 3. Hear the loud a - lar - um bells, Bra - zen, bra - zen



1. Hear the sledg - es with the sil - ver,
 2. Hear the mel - low wed - ding bells, the
 3. Hear the loud a - lar - um bells, the



bells, . . . What a world of mer - ri - ment their
 bells, . . . What a world of hap - pi - ness their
 bells, . . . What a tale of ter - ror, now, their



sil - ver bells, What a world of mer - ri - ment their
 gold - en bells, What a world of hap - pi - ness their
 bra - zen bells, What a tale of ter - ror, now, their



mel - o - dy fore-tells; . . . How they tin - kles with de - light
 har - mo - ny fore-tells; . . . Through the balm-y air of night,
 tur - bu - len - cy tells; . . . In the startled ear of night,

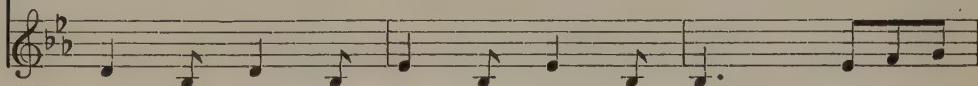


mel - o - dy fore-tells; How they tin - kles, tin - kles, tin - kles,
 har - mo - ny fore-tells; Chim - ing, chim - ing, chim-ing, chiming,
 tur - bu - len - cy tells; Clang - ing, clang-ing, clang-ing, clangling,



In the icy air of night,
How they ring out their delight,
How they scream out their af-fright!

Keep-ing time,
How it dwells,
How they clang,



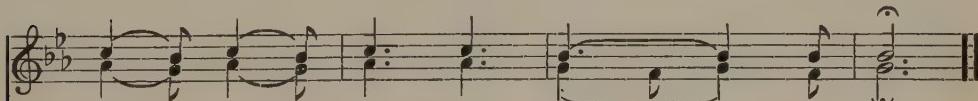
tin-kle, tin-kle, tin-kle, tin-kle, Keep-ing, . . .
chim-ing, chim-ing, chim-ing, chim-ing, How it . . .
clang-ing, clang-ing, clang-ing, clang-ing, How they . . .



keep-ing time In a sort of rhyme,
how it swells, To the chim-ing bells,
how they roar, Hor-ror they out-pour,



keep-ing time, In a sort of Ru-nic rhyme;
dwells and swells, To the chim-ing of the bells;
clang and roar! What a hor-ror they out-pour;



In a sort of Ru-nic rhyme!
To the chim-ing of . . . the bells.
What a hor-ror they . . . out-pour.



Keep-ing time, In a sort of Ru-nic rhyme!
How it swells, To the chim-ing of the bells!
How they roar, What a hor-ror they out-pour!

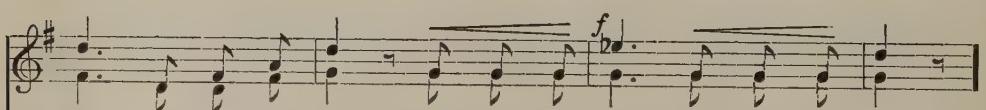
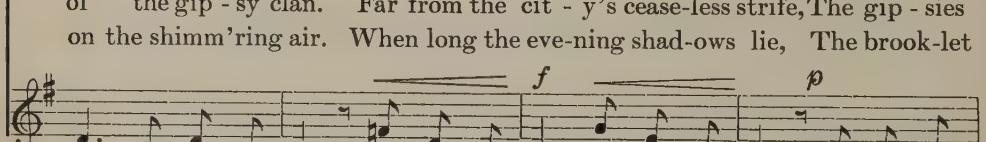
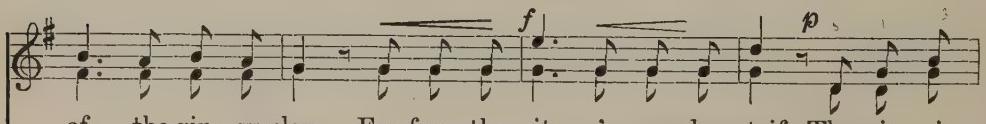
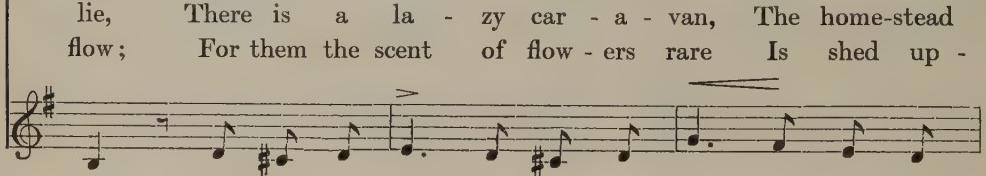
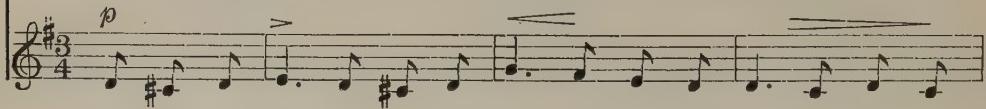
THE GIPSY CARAVAN

JULIA W. BINGHAM

CIRO PINSUTI

Andante tranquillo

1. Be -neath the sun-swept sum-mer sky, Where woodland shad-ows deep-est
2. For them the soft - est breez-es blow; For them the brooks in - ces - sant





The birds and bees their com-rades are. O gip - sy clan, you know the
A - bove the gip - sies while they sleep. O gip - sy clan, you know the



art Of liv-ing close to Nature's heart! Be-neath the for - est's leaf-y
art Of liv-ing close to Nature's heart! Content they dwell thro' summer

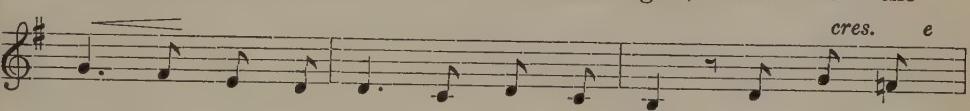
rit.

p a tempo



tent, The gip - sies' i - dle days are spent; In sooth - ing
bright; Their au - tumn fires the wood-lands light; But ere the

cres. e



animando

dreams of oth - er climes, In mem - o - ries of oth-er times.
first drear win-ter day The gip - sy clan is far a - way.

animando

rit.



OLD CHRISTMAS

MARY HOWITT

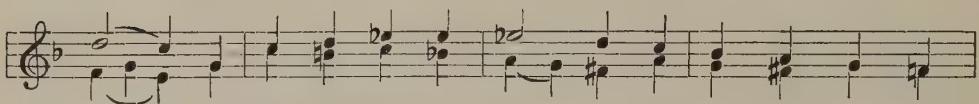
J. A. P. SCHULZ



1. Now he who knows old Christ - mas He knows a carle of
2. With hol - ly sprigs and i - vy We make the house look



worth;—For he's as good a fel - low As an - y up - on
gay, To please the dear old fel - low, For 'twas his an- cient



earth. He comes warm-cloak'd and coat - ed, And but-toned to the way. He tells us wit - ty sto - ries, And sings with might and



chin; . . . And soon as he comes nigh the door, We
main; . . . We talk of his last vis - it then Un -



ope, we ope and let . . . him in. Good luck un - to old
til he comes, he comes . . . a - gain. Good luck un - to old



Christ - mas! Long life to him then let us sing!
Christ - mas! Long life to him then let us sing!

THE AWAKENING

FREDERICK MANLEY

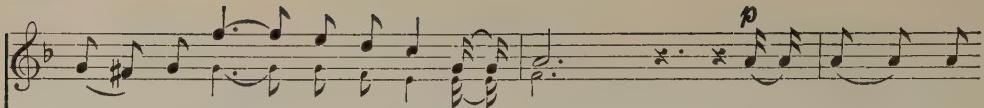
ELEANOR SMITH

Allegretto giojoso

1. There's a

mu - sic up in the froz - en hills Of a ma - ny - voic - ed
 spir-it hath come to the sleep - ing earth, She hath soft - ly kissed the
 rise, O ye daugh-ters of low - land leas, For your wood-land sis-ters are

har - mo - ny; It ris - es and falls with a thou-sand trills, And
 life - less snow With ra - diant lips and hath giv - en birth To
 now a - wake; The spir - it hath kissed the a - nem - o - nes And



all . the field with a glad-ness fills,
souls of streams and their gur-gling mirth,
scattered the light and the bells of the peas,

And fountains and
Her wings have hung
And the chick-weed's



riv - ers and brooks and rills,— Are laugh-ing a - loud, ye are
o - ver the plac - es of dearth Till they bud-ded and blos-som'd with
stars a - mong the trees; And the vi - o - let blows in the

cres.



free, ye are free! A - rise! a - rise from your dark - some
life in the glow; The light, the light of her eyes hath
brake, in the brake; The spring, the spring has come and



rit.

rit.

1, 2

a tempo

free, . . . O flow'rs, are free!
sap . . . to heav'n doth flow.

2. A
3. A -

1, 2

a tempo

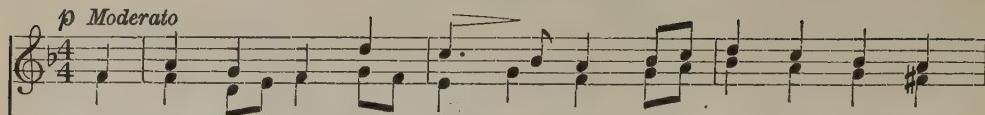
wake, . . . O flow'rs, . . . a - wake!

a tempo

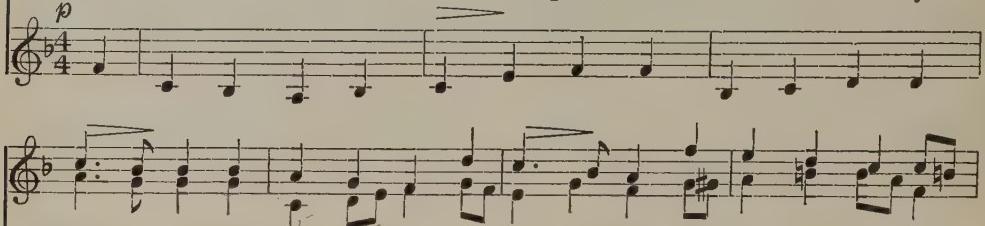
3

a tempo

AT EVENTIDE



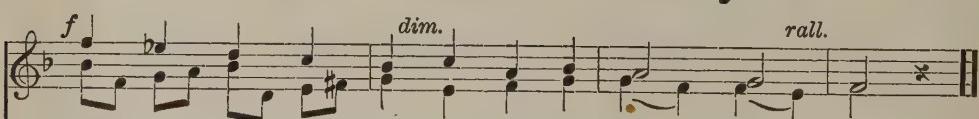
1. Once more the lin - gering light of day In eve - ning shad - ows
2. For all the mer - cies we have known, For all thy lov - ing
3. Give us se - rene and sweet re - pose, When we our wea - ry



fades a-way, And si - lent night to hill and plain The hour of rest hath
kindness shown, For food and rai - ment, and the power To live un-harmed from
eye - lids close ; And from our sleep may we a - rise, When morning paints the



brought a - gain. O Lord a - bove, we pray that thou Thy
hour to hour, Our heart - felt thanks to thee we bring, And
east - ern skies, Glad and re-freshed, our song of praise With



rest will grant un - to us now, un - to us now.
grate - ful - ly thy prais - es sing, thy prais - es sing.
grate - ful heart and voice to raise, and voice to raise.



NINTH SECTION

Devotional and Patriotic Songs

MORNING HYMN

J. KEBLE

1. Lord God of morn - ing and of night, We thank thee
 2. Fresh hopes have wak - ened in the heart, Fresh force to
 3. O Lord of light, 'tis thou a - lone Canst make our
 4. Praise God, our Mak - er and our Friend; Praise him through

L. VAN BEETHOVEN

for thy gifts . . . of light; As in the dawn the
 do our dai - ly part; Thy slum - ber - gifts our
 dark - ened hearts thine own; O then be with us,
 time, till time . . . shall end; Till psalm and song his

shad - ows fly, We seem to find thee now more nigh.
 strength re - store, Thro' - out the day to serve thee more.
 Lord, that we In thy great day may wake to thee.
 name a - dore Thro' Heaven's great day of Ev - er - more.

shad - ows fly, We seem to find thee now more nigh.
 strength re - store, Thro' - out the day to serve thee more.
 Lord, that we In thy great day may wake to thee.
 name a - dore Thro' Heaven's great day of Ev - er - more.

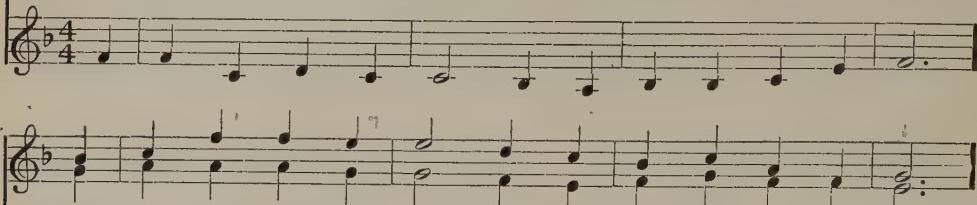
O GOD, THE ROCK OF AGES

E. BICKERSTETH

S. S. WESLEY



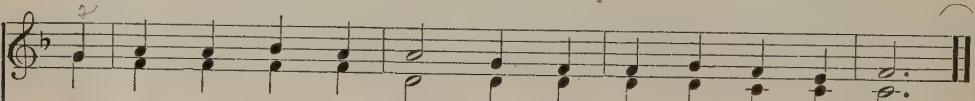
1. O God, the Rock of Ag - es, Who ev - er - more hast been;
2. Our years are like the shad - ows On sun - ny hills that lie,
3. O thou who canst not slum - ber, Whose light grows nev - er pale,



What time the tem - pest rag - es, Our dwell - ing-place se - rene;
 Or grass - es in the mead - ows, That blos - som but to die:
 Teach us a - right to num - ber Our years be - fore they fail!



Be - fore thy first cre - a - tions, O Lord, the same as now;
 A sleep, a dream, a sto - ry, By stran - gers quick-ly told,
 On us thy mer - cy light - en, On us thy good-ness rest,



To end - less gen - er - a - tions, The ev - er - last - ing thou!
 An un - re - main - ing glo - ry Of things that soon are old.
 And let thy spir - it bright - en The hearts thy - self hast blessed!



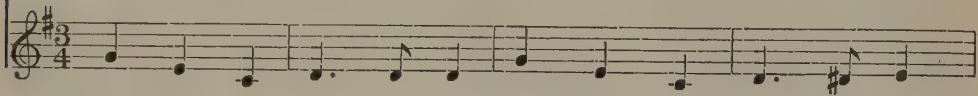
AMERICA

S. F. SMITH

H. CAREY (?)



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble, free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of Lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing! Long may our land be bright With free-dom's



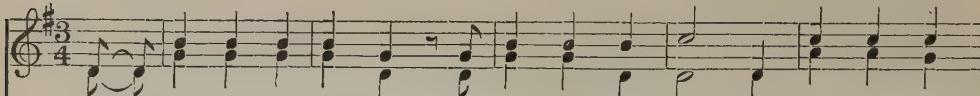
pil - grims' pride! From ev - 'ry moun - tain side Let free-dom ring!
 tem - pled hills: My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro-long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!



THE LORD IS MY SHEPHERD

J. MONTGOMERY

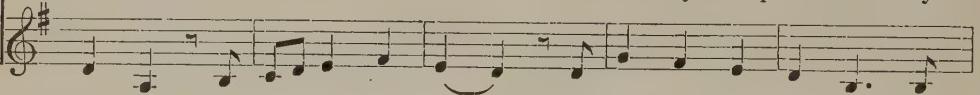
T. KOSCHAT



1. The Lord is my Shep-herd; no want shall I know; I feed in green
 2. Thro' the val - ley and shad - o w of death tho' I stray, Since thou art my
 3. In the midst of af - flic - tion my ta - ble is spread, With bless-ings un -
 4. Let good-ness and mer - ey, my boun - ti - ful God, Still fol - low my



pas-tures; safe-fold - ed I rest: He lead - eth my soul where the
 guard - ian, no e - vil I fear: Thy rod shall de - fend me, thy
 meas - ured my cup run - neth o'er: With oil and per-fume thou a -
 foot - steps till I meet thee a - bove: I seek by the path which my



still wa - ters flow, Re - stores me when wand'ring, re - deems when op -
 staff be my stay, No harm can be - fall me, with my Com-fort - er
 noint - est my head, O, what shall I ask of thy prov - i-dence
 fore - fa - thers trod, Thro' the land of their so-journ, thy king-dom of



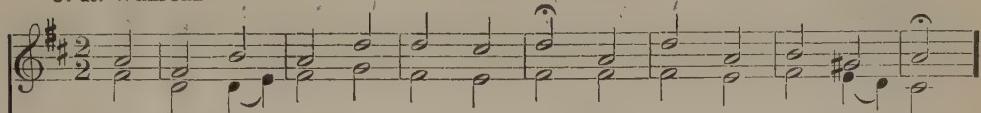
press'd, Re - stores me when wan-d'ring, re - deems when op - press'd.
 near, No harm can be - fall me, with my Com - fort - er near.
 more, O, what shall I ask of thy prov - i - dence more?
 love, Thro' the land of their so - journ, thy king - dom of love.



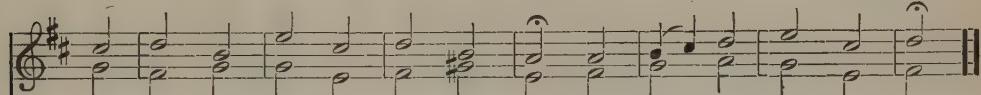
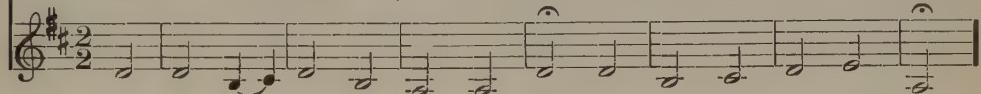
LORD, WHILE FOR ALL MANKIND

J. R. WREFORD

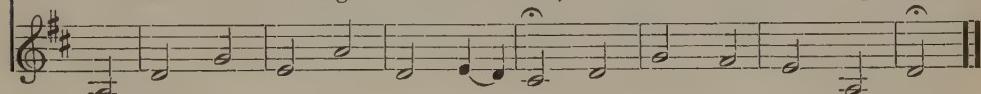
W. CROFT



1. Lord, while for all man-kind we pray, Of ev - 'ry clime and coast,
2. O, guard our shores from ev - 'ry foe, With peace our bor - ders bless;
3. Lord of the na - tions, thus to thee Our coun - try we com-mend;



O, hear us for our na - tive land, —The land we love the most!
With pros-p'rous times our cit - ies crown, Our fields with plen-teous - ness.
Be thou our ref - uge and our trust, Our ev - er - last - ing friend.



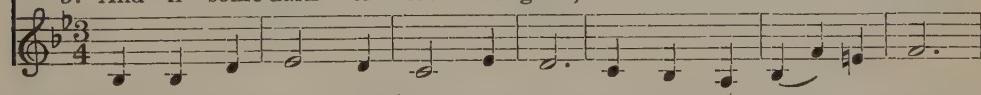
FATHER OF LOVE

W. J. IRONS

J. B. DYKES



1. Fa - ther of love, our Guide and Friend, O lead us gen - tly on,
2. We know not what the path may be, As yet by us un - trod,
3. And if some dark - er lot be good, O teach us to en - dure



Un - til life's tri - al time shall end, And heav'nly rest be won.
But we can trust our all to thee, Our Fa - ther and our God.
The sor - row,pain, or sol - i - tude, That makes the spir - it pure.



DIXIE

GEORGE LEE STUART

D. EMMETT

1. I wish I was in de land of cot-ton! Ole times dar am
 2. 'Tis dar ole mam-my rock'd dis ba-by. Dar my grave I
 3. Den haul de hoe an' shub de shub-ble, Shoo-way care an'

not for - got-ten! Look a-way! Look a-way! Look a - way! Dix-ie Land!
 hope it may be! Look a-way! Look a-way! Look a - way! Dix-ie Land!
 all yer trou-ble! Look a-way! Look a-way! Look a - way! Dix-ie Land!

I jes' can't find, in all cre-a-tion, No place like de
 'Tis dar de ban-jos keep a-strum-min', Dar de dark-ies
 Dar's no place norf of ole Vir-gin-ny Fit for dis yere

ole plan-ta-tion! Look a-way! Look a - way! Look a -
 keep t'ings hummin'! Look a-way! Look a - way! Look a -
 pick - a - nin - ny! Look a-way! Look a - way! Look a -

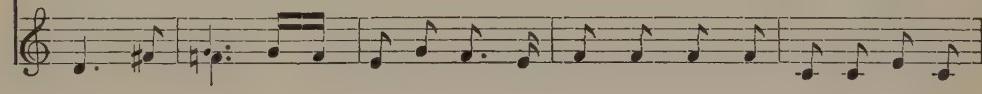
Look a-way! Look a-way!



way! Look a-way! Dix - ie Land! Den I wish I was in Dix - ie! Hoo -



ray! Hoo - ray! In Dix - ie Land I'll take my stand To lib' an' die in



Dix - ie! A - way, a - way, A - way down South in Dix - ie! A -



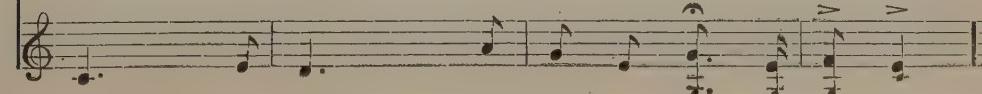
A - way,

a - way,

way,

a - way,

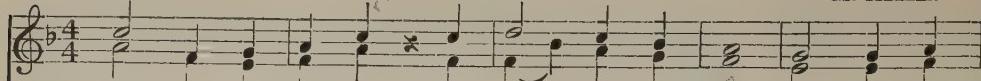
A - way down South in Dix - ie!



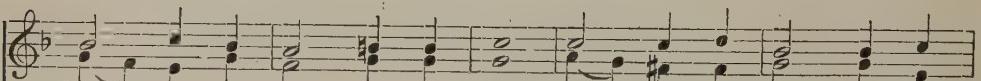
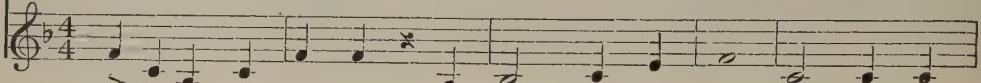
AMERICAN HYMN

M. KELLER

M. KELLER



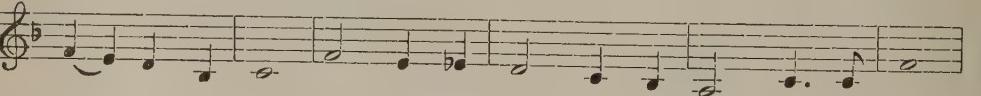
1. Speed our Re - pub - lic, O Fa - ther on high ; Lead us in
 2. Fore - most in bat - tle, for Free - dom to stand, We rush to
 3. Rise up,proud ea - gle, rise up to the clouds,Spread thy broad



path - ways of jus - tice and right; Rul - ers as well as the
 arms when a - roused by its call; Still, as of yore when George
 wings o'er this fair west - ern world! Fling from thy beak our dear



ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!
 Wash - ing - ton led, Thun - ders our war - cry: We con - quer or fall!
 ban - ner of old! Show that it still is for Free - dom un - furled!



Hail! three times hail to our coun - try and flag! Rul - ers as
 Hail! three times hail to our coun - try and flag! Still, as of
 Hail! three times hail to our coun - try and flag! Fling from thy



well as the ruled, one and all, Gir - dle with vir - tue, the
 yore when George Wash - ing - ton led, Thun - ders our war - cry, We
 beak our dear ban - ner of old! Show that it still is for
 ar - mor of might! Hail! three times hail to our coun - try and flag!
 con - quer or fall! Hail! three times hail to our coun - try and flag!
 Free - dom un-furled! Hail! three times hail to our coun - try and flag!

PRAISE TO GOD

A. L. BARBAULD

L. M. GOTTSCHALK

1. Praise to God, im-mor - tal praise, For the love that crowns our days!
2. For the bless-ings of the field, For the stores the gar - dens yield,
3. All that Spring, with bounteous hand, Scat-ters o'er the smil - ing land;
4. These to thee, O God, we owe, Source whence all our bless-ings flow;

- Boun-teous Source of ev - 'ry joy, Let thy praise our tongues em-ploy!
 For the fruits in full sup - ply, Rip-ened 'neath the Sum - mer sky;
 All that lib - 'ral Au - tumn pours From her o - ver - flow - ing stores;
 And for these my soul shall raise Grate-ful vows and sol - emn praise.

OUTLINE OF STUDY-MATERIAL, PART ONE

IN GENERAL

One-part, two-part, and three-part songs and exercises in various major and minor keys and in all rhythm-forms; all flattened and all sharped scale-degrees approached stepwise and by skips, as well as in chromatic progressions; portions of the chromatic scale embodied in melody; the minor scales—primitive, harmonic, melodic—in nine keys, with the relative and tonic major keys; elementary and intermediate study of three-part singing with widely varied harmonic effects, diatonic and chromatic; typical examples of modulation, not involving theoretical study of the subject; the triplet and the rhythm-types of which it is a unit; rarer forms of notation and rhythm; thorough presentation of subdivisions of the beat; further study of expression-marks.

IN DETAIL

ABBREVIATIONS: 12-2 means page 12, exercise 2; 12-S means song on page 12

SEC. I, pages 5 to 22, Studies and Songs in One and Two Parts; Elementary Work in Three Parts—Review exercises and songs, 5 to 7; three-part exercises beginning in unison; the same in other keys, with increasing freedom in three-part singing, 8 to 22; special review of rhythm-forms, 14 to 17.

SEC. II, pages 23 to 32, Further Study of Three-Part Singing and of Chromatics—Progressions through sharped scale-degrees, and through flattened scale-degrees, with review of rests on accented beats, 23 to 26; the same in other keys, 27 to 32.

SEC. III, pages 33 to 42, Three Unequal Sounds to the Beat—Song embodying considerable freedom in this rhythm-form, 36-S.

SEC. IV, pages 43 to 68, Study of the Minor Keys, in connection with their Relative Major Keys—Types of scales, 43; a song introducing minor effects in two-part humming accompaniment, 44-S; major and minor contrasted, 46; the same developed in detail in five keys; a song with characteristic primitive minor effects, 68-S.

SEC. V, pages 69 to 74, The Triplet, and Nine-Eight and Twelve-Eight Measures—The divided beat and the triplet in obvious contrast, 70-S; the triplet, with the after-beat note and the be-

fore-the-beat note, 72; nine-eight measure, 73; twelve-eight measure, 74.

SEC. VI, pages 75 to 98, Further Study of Minor Keys, with their Relative and Tonic Major Keys—Somewhat extended study of variations in mode and key, in keys of C major, E-flat major, C minor, 75 to 81; typical major songs with minor effects, 85, 86, 89, 93; typical traditional minor songs, 91, 95.

SEC. VII, pages 99 to 104, Rarer Forms of Notation and Rhythm—*Alla breve* and other time-marks, with older types of quarter-rests, and the dot after a bar, 99; typical groupings of eighth-notes, using the beam in place of a slur, 99, 100; cautionary restoration sharp, 100-3; cautionary cancels, 101-S; old-style cancellation of double-sharps and double-flats, 100-1-2; four-two, six-four, and nine-four measures, 100 to 102; two-eight, 103; well-known chromatic scale song, 105-S.

SEC. VIII, pages 105 to 118, Miscellaneous Exercises and Songs—Two-page and three-page songs specially adapted for use at public exercises, 106 to 117; tests, recreation, review.

SEC. IX, pages 119 to 127, Devotional and Patriotic Songs—Standard selections arranged in three-parts.

BOOK THREE, PART TWO

A DAY OF SUNSHINE

HENRY W. LONGFELLOW

L. VAN BEETHOVEN

The musical score consists of two staves. The upper staff is for the piano, indicated by a treble clef, a key signature of one sharp (F#), and a common time signature. The lower staff is for the voice, indicated by a bass clef, a key signature of one sharp (F#), and a common time signature. The piano part features a steady harmonic base with occasional melodic entries. The vocal part follows the lyrics, starting with "O Gift of God! O perfect day, Where-on shall no man". The lyrics continue through several staves, including "O Life and Love! O happy throng Of thoughts whose only", "work, but play: Where-on it is e-nough for me, Not speech is song!", "O heart of man! Canst thou not be As", "to be do-ing, but to be, Not to be do-ing, but to be!", and "blithe as air is, and as free, As blithe as air is, and as free?". The piano accompaniment provides harmonic support throughout the piece.

1. O Gift of God ! O per - fect day, Where - on shall no man
2. O Life and Love ! O hap - py throng Of thoughts whose on - ly

work, but play : Where-on it is e - nough for me, Not
speech is song ! O heart of man ! Canst thou not be As

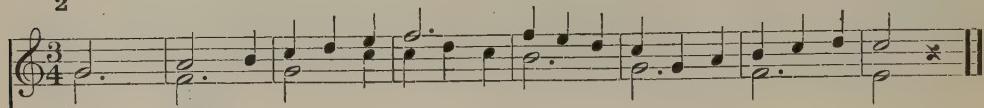
to be do - ing, but to be, Not to be do - ing, but to be !
blithe as air is, and as free, As blithe as air is, and as free ?

130

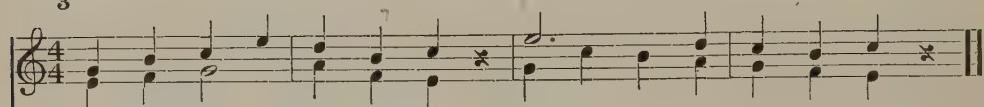
1



2



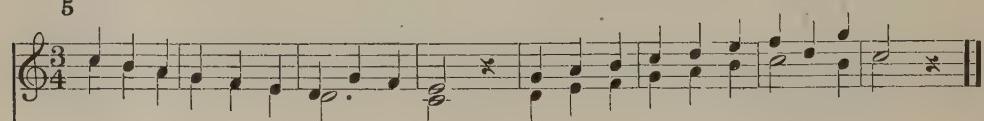
3



4



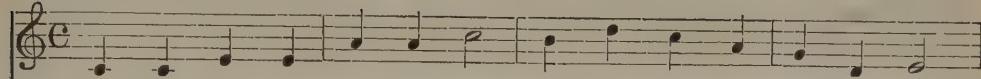
5



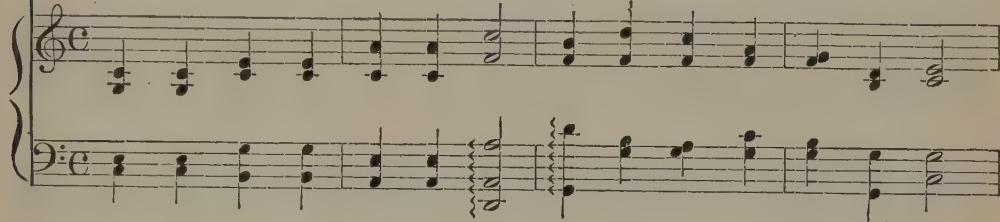
CONFIDENCE

ALICE FREEMAN PALMER

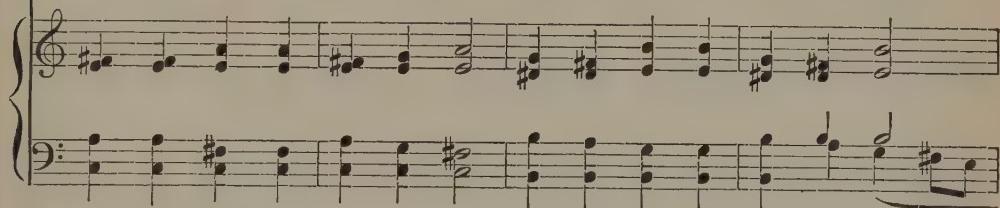
T. H. GARRISON



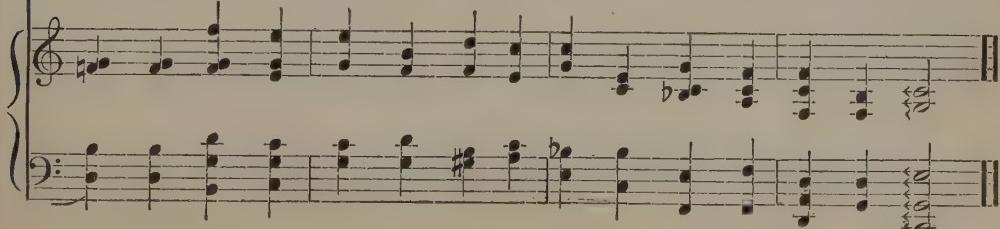
1. 'He shall give his an-gels charge O-ver thee in all thy ways.'
2. Tho' the ter-ror come so close, It shall have no power to smite;
3. All thy waves and bil-lows go O-ver me to press me down



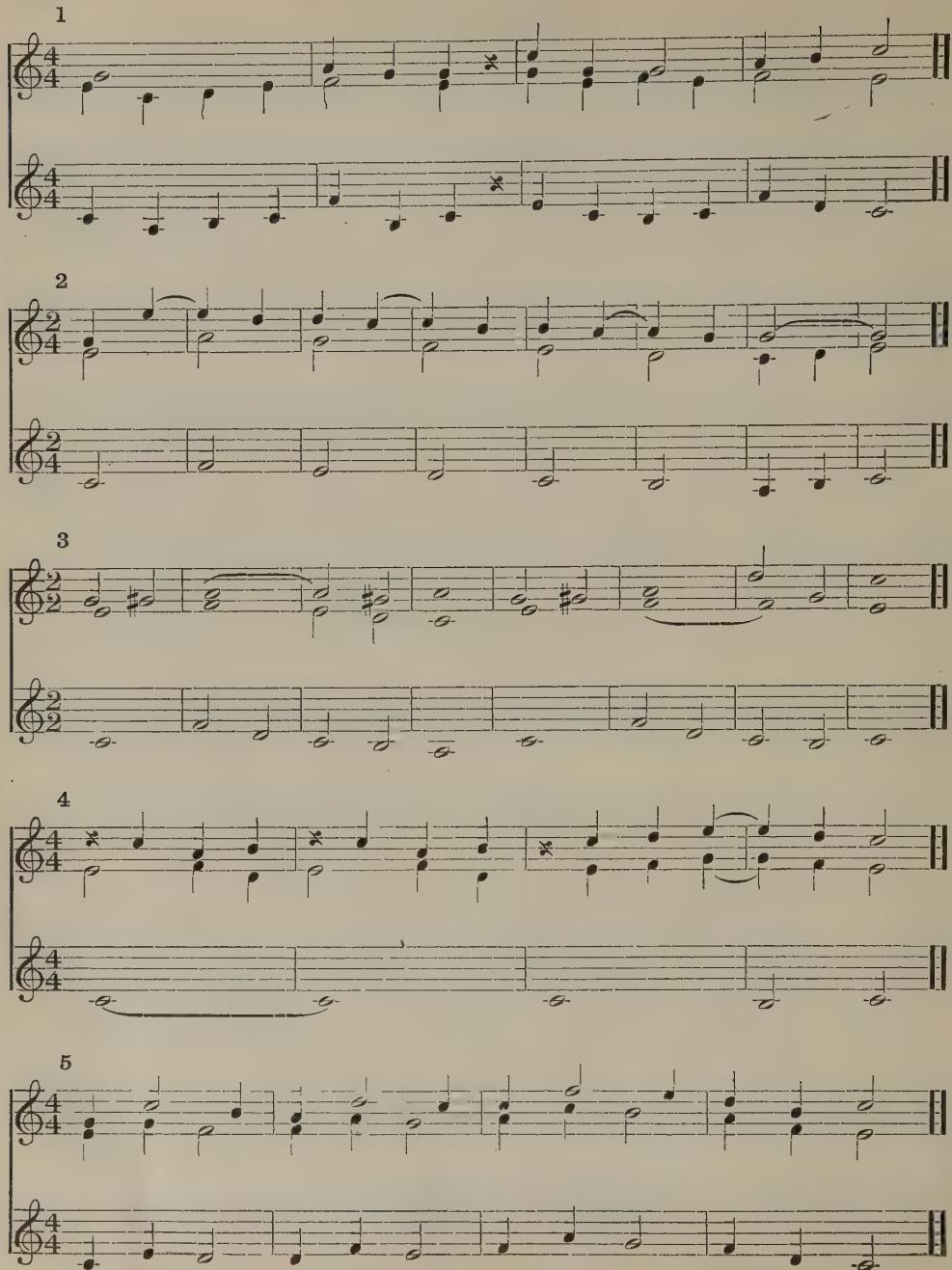
Though the thun-ders roam at large, Tho' the light-ning round me plays,
It shall deep-en my re-pose, Turn the dark-ness in-to light;
In-to arms so strong I know They will nev-er let me drown.



Like a child I lay my head In sweet sleep up-on my bed.
Touch of an-gels' hands is sweet; Not a stone shall hurt my feet.
Ah! my God, how good thy will! I will nes-tle and be still.



1



2

3

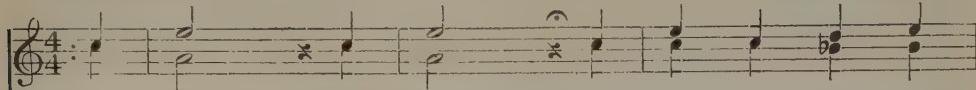
4

5

THE BELL-BUOY

WALTER KERR

DONALD LACHLAN



1. Clang, clang! Clang, clang! The surf is high, No
2. Clang, clang! Clang, clang! In cav - erns deep The

Clang, clang! Clang, clang!



help is nigh, The tem - pest swells the sea. In lost ones sleep, While mer - maids chant their doom. Thro'

Clang!



lur - id skies The sea - gull cries, The mar-i - ner seeks a lea.
nar - row way We make the bay, 'Mid ev - er deep'-ning gloom.



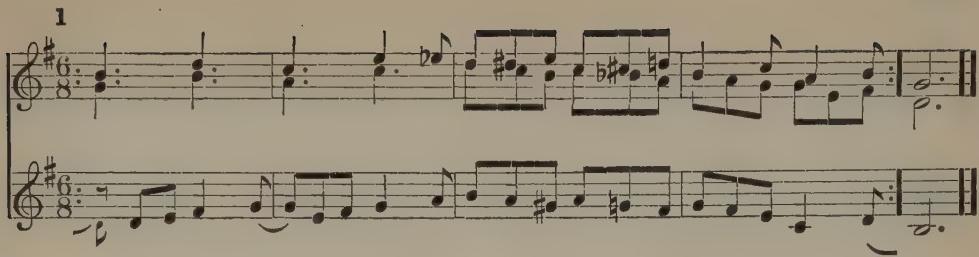
After second stanza
Clang, clang! Clang, clang! Clang! Clang! Clang!



Clang, clang! Clang, clang! Clang! Clang!

A handwritten musical score consisting of five staves, each with a key signature of one sharp (F#) and a time signature of four. The music is divided into measures by vertical bar lines.

- Measure 1:** The top staff begins with a dotted half note followed by eighth notes. The bottom staff consists of sustained quarter notes.
- Measure 2:** The top staff features eighth-note pairs connected by horizontal dashes. The bottom staff has eighth-note pairs connected by horizontal dashes, with the second pair being longer.
- Measure 3:** The top staff includes a bass clef and consists of eighth-note pairs connected by horizontal dashes. The bottom staff has eighth-note pairs connected by horizontal dashes, with the second pair being longer.
- Measure 4:** The top staff begins with a dotted half note followed by eighth notes. The bottom staff consists of sustained quarter notes.
- Measure 5:** The top staff begins with a dotted half note followed by eighth notes. The bottom staff consists of sustained quarter notes.



BUTTERFLY

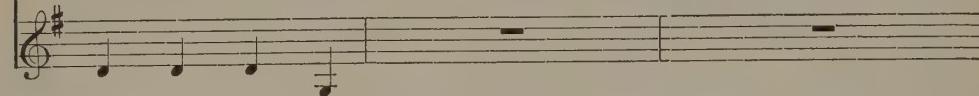
PHILIP WOOLF, Tr.

Leggiero

1. "Dain - ty gem with glow - ing wing, O - ver buds and
2. "Free and light as ver - y air, O - ver fields and
3. "Lit - tle child, to mer - cy cling, Leave me in the



blos - soms trip - ping, Fine rich hon - ey al - ways sip - ping,
 mead - ows flash - ing, Af - ter you I must be dash - ing,
 sun - light fly - ing, I so fair, when day is dy - ing,



Pret - ty gor-geous hap-py thing; But - ter-fly, but - ter-fly.
 I must catch you, jew - el rare; But - ter-fly, but - ter-fly."
 Here shall lie a life - less thing —But - ter-fly, but - ter-fly."



A handwritten musical score consisting of five staves of music. The music is written for two voices or parts, with the top staff in treble clef and the bottom staff in bass clef. The key signature is mostly A major (three sharps), though it changes to D major (one sharp) in measure 5. Measures 1-4 are in common time, while measure 5 is in 3/4 time.

Measure 1: Treble staff: $\frac{2}{2}$ time. Bass staff: $\frac{2}{2}$ time.

Measure 2: Treble staff: $\frac{2}{2}$ time. Bass staff: $\frac{2}{2}$ time.

Measure 3: Treble staff: $\frac{2}{4}$ time. Bass staff: $\frac{2}{4}$ time.

Measure 4: Treble staff: $\frac{2}{4}$ time. Bass staff: $\frac{2}{4}$ time.

Measure 5: Treble staff: $\frac{3}{4}$ time. Bass staff: $\frac{3}{4}$ time.

JOY OF LIFE

MARY R. MITFORD

FIRST VOICE

W. A. MOZART

Musical notation for the first voice, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

1. The sun is ca - reer-ing in glo-ry and might,'Mid deep blue
2. The lin - net is sing - ing the wild wood thro', The fawn's bounding

SECOND VOICE

Musical notation for the second voice, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

sky and clouds so bright; The bil - low is toss - ing its
foot-steps skim o - ver the dew, The but - ter - fly flits round the

Musical notation for the first voice, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

foam on high, And sum - mer breez - es go light - ly
blos-som - ing tree, And cow-slip and blue - bell are bent by the

Musical notation for the first voice, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

Musical notation for all voices, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

by: The air and the wa - ter dance, glit - ter, and play—Why should not
bee: All crea - tures that dwell in the for - est are gay— Why should not

Musical notation for all voices, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

Musical notation for all voices, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

I be mer - ry as they, Why should not I be mer - ry as they?
I be mer - ry as they, Why should not I be mer - ry as they?

Musical notation for all voices, featuring a treble clef, a key signature of one sharp, and common time. The notes are mostly eighth notes.

1

2

3

4

5

MAY SONG

Polish Song



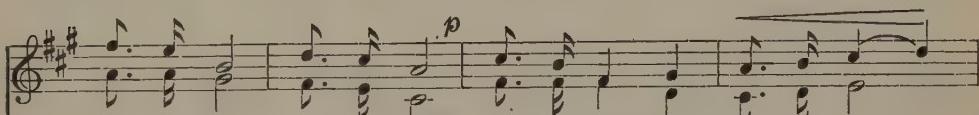
1. May is here, the world re - joic - es; Earth puts on her smiles to greet her;
2. Birds thro' ev - 'ry thick - et call - ing, Wake the woods to sounds of gladness;
3. Earth to heaven lifts up her voic - es; Sky and field and wood and riv - er;



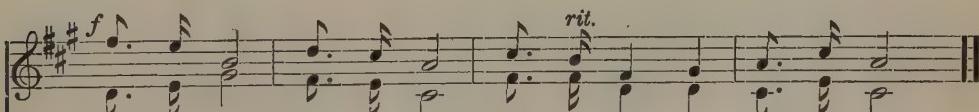
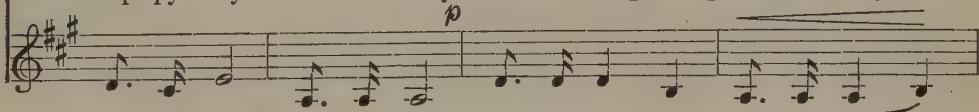
Grove and field lift up their voic - es; Leaf and flower come forth to meet her !

Hark ! the long drawn notes are falling, Sad, but pleas-ant in their sad - ness.

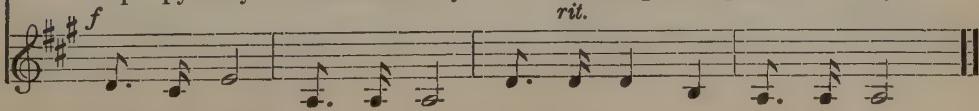
With their heart our heart rejoic - es, For his gifts we praise the Giv - er.



Hap - py May ! blithesome May ! Win - ter's reign has passed a - way —



Hap - py May ! blithesome May ! Win - ter's reign has passed a - way !



1

2

3

4

TWO GO A-RIDING

NANCY B. TURNER

A. M. MYRBERG



1. See - saw, high and low, Two in the sad-dle, we're off for town;
 2. See - saw, we need no whip, Spur nor rein to help us guide; The



See - saw, see - saw,
to go . . .
and wide . . .



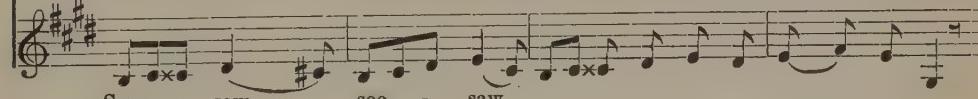
Send me up, and I'll send you down, That is the way . . . to go. A
coast is clear for a jol - ly trip, The way is cool . . . and wide. O



Thro' the sun - ny air, . . .
I'll mount to the sky, . . .



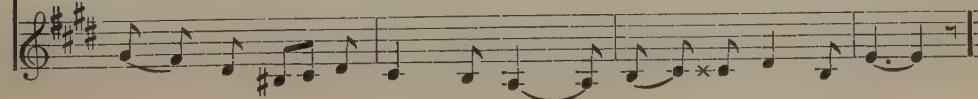
swing - ing can-ter will take us there, Mile by mile thro' the sun - ny air,
toss me low and I'll toss you high, Dip to earth, and I'll mount to the sky,



See - saw, . . . see - saw,



Splen - did steed, and fear - less pair, Gal-lantly high and low!
So on our jour - ney, mer - ri - ly We ride, we ride, we ride!



A handwritten musical score consisting of six staves of music. The score is divided into three systems, each starting with a measure number (1, 2, or 3) above the staff.

System 1: Measures 1-2. The top staff is in 6/8 time with a key signature of four sharps. The bottom staff is also in 6/8 time with a key signature of four sharps. The music consists primarily of eighth-note chords and sustained notes, with some sixteenth-note patterns and rests.

System 2: Measures 2-3. The top staff is in 9/8 time with a key signature of four sharps. The bottom staff is in 9/8 time with a key signature of four sharps. The music continues with eighth-note chords and sustained notes, with some sixteenth-note patterns and rests.

System 3: Measures 3-4. The top staff is in 4/4 time with a key signature of four sharps. The bottom staff is in 4/4 time with a key signature of four sharps. The music features eighth-note chords and sustained notes, with some sixteenth-note patterns and rests.

AN INVITATION

G. K. MENZIES

Moderato

MORITZ VOGEL

(1) Where the hill -

1. Come and scram - ble through the heath - er Where the hill -
2. You shall see the wa - ters fall - ing, O'er the sand -
3. See the white-tailed rab - bits near you—How they scut -

(1) Where the hill -

tops touch the sky, Come and scale the peaks of gran - ite Where the
 y shal-lows brawling, Dashing, splash-ing, gay - ly flash - ing O - ver
 tle when they hear you! Hurry - scour - ry in their flur - ry, Swift as

ea - gles soar on high, . . . Where the ea - gles soar on high.
 rock and un - der tree, . . . O - ver rock and un - der tree.
 light - ning off they fly, . . . Swift as light-ning off they fly.

1

I

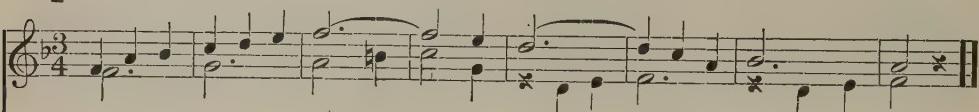
2

1

1



2



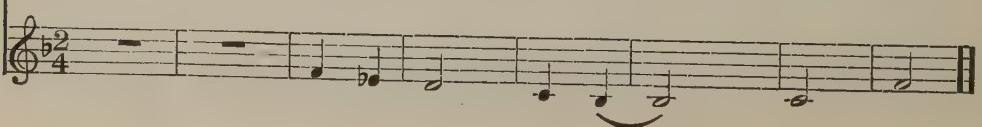
3



4



5



THE FOUR WINDS

FRANK DEMPSTER SHERMAN

Zzz



- Zzz 1. In win - ter when the wind I hear, I
 2. In spring when stirs the wind, I know That
 3. In sum - mer when it soft - ly blows, Soon
 (May be sung in E or F minor) 4. In au - tumn when the wind is up, I



Zzz

know the clouds will dis - ap - pear, For 'tis the wind that
 soon the cro - cus buds will show, For 'tis the wind who
 red, I know will be the rose, For 'tis the wind to
 know the a - corn's out its cup, For 'tis the wind who



sweeps the sky And piles the snow in ridg - es high.
 bids them wake And in - to pret - ty blos - soms break.
 her who speaks, And brings the blush - es to her cheek.
 takes it out, And plants an oak some - where a - bout.



1



1

2

3

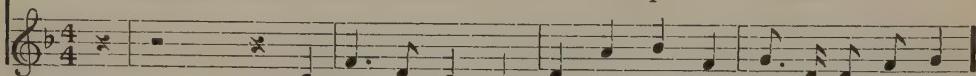
THE HAPPIEST HEART

JOHN VANCE CHENEY

MARGARET RUTHVEN LANG

With spirit.

1. Who drives the horses of the sun Shall lord it but a day;
2. The rust will find the sword of fame, The dust will hide the crown;
3. The happiest heart that ev-er beat Was in some qui - et breast



- (May be sung in the key of E or E-flat)
1. Who drives the hors - es of the sun Shall lord it but a day;
 2. The rust will find the sword of fame, The dust will hide the crown;
 3. The hap-piest heart that ev - er beat Was in some qui-et breast

'Twere best the low - ly deed were done, And kept, and kept the
 Ay, none shall nail so high his name, But time, but time will
 That found the com - mon day-light sweet, And left, and left to



'Twere best the low-ly deed were done, And kept the
 Ay, none shall nail so high his name, But time will
 That found the common daylight sweet, And left to

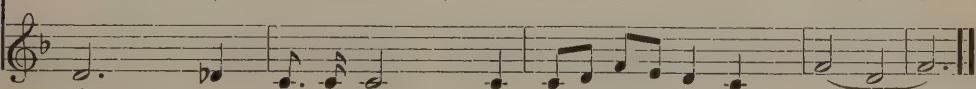


(1) done,

hum - ble way, And kept the hum - - - ble way. . . .
 tear it down, But time will tear it down. . . .
 Heav'n the rest, And left to Heav'n the rest. . . .



humble way, And kept the hum - ble, hum - - ble way. . . .
 tear it down, But time will tear, will tear . . . it down. . . .
 Heav'n the rest, And left to Heav'n, to Heav'n . . . the rest. . . .

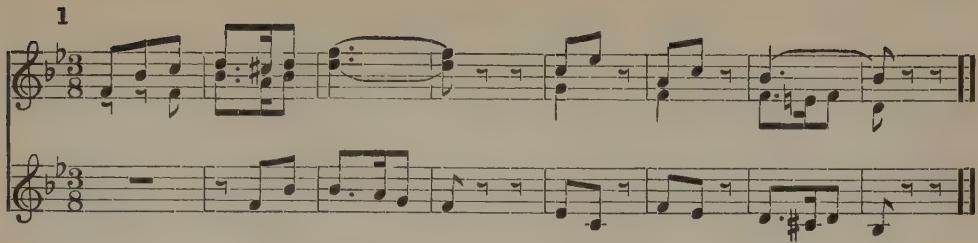


1

2

3

4



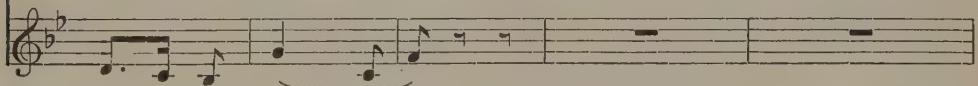
FOUR-LEAF CLOVER

JEAN BASSETT

1. Un - der a bank where mead-ow grass grows And a brook sings a
2. Tim - id and shy it hung down its head As in fear of a
3. One day a lad came hur - ry - ing by, And that wee four - leaf



joy - ous song, . . . A wee four - leaf clo - ver
pass - ing glance, . . . While all of its com - rades
clo - ver spied; . . . He greet - ed his find with



shy - ly hid All a - lone in a three - leaf'd throng.
stood e - rect And at four-leaf all gazed a - skance.
shouts of glee, And then car - ried it home with pride.



THE WONDERFUL WORLD

W. B. RANDS

C. L. SJÖBERG

6: 8: 1. Great, wide, beau - ti - ful, won-der - ful World, . . With the
 2. Won - der - ful air . . is o - ver me, . . And the
 3. You friend - ly Earth! how far do you go, . . With the

6: 8: *mp*

2: 6: 8: *rit.*

won - der - ful wa - ter . . round . . you
 won - der - ful wind is . . shak - ing the
 wheat - fields that nod and the riv - ers that

rit.

a tempo *stringendo* *f*

curled, . . And the won - der - ful, won - der - ful
 tree; . . It . . walks . . on the wa - ter, and
 flow, . . With cit - ies and gar - dens, and

a tempo *stringendo* *f*

grass up - on your breast,
 whirls, whirls the mills,
 cliffs, cliffs and isles,
 O World, World,
 And talks to it -
 And peo - ple up -
p *piu lento*
sf *molto dim.* *p* *piu lento*

1, 2 *molto cres.* *poco rit.*
 you are so beau - ti - ful - ly drest!
 self on the tops . . . of the hills.
cres. *poco rit.* L.H.

3
 SOLO VOICES OR SEMICHOIR
 on you for thou - - sands of miles?

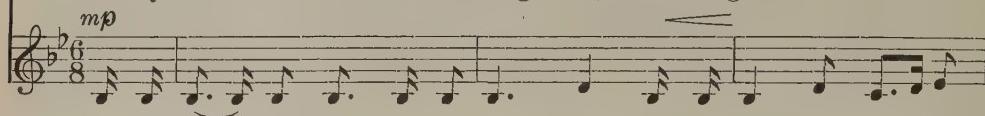
CHORUS
 on you for thou - - sands of miles?

cres. *poco rit.* L.H.

IN THE WOODS

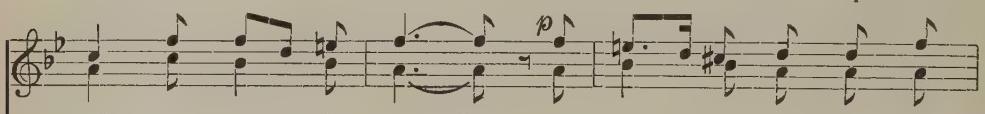


1. In the wood where shad - ows are deep - est, From the branch-es o - ver -
 2. Then some mag - i - cal words did she ut - ter, I a - lone could un - der -
 3. In my heart of hearts was the mag - ic, That a - gain can nev - er



head, . . Where the wild wood - straw - ber - ries clus - ter, And the stand, . For the sky grew blu - er and bright - er, As there be. . . Shall I tell what pow - er - ful fair - y Built the

cres.



soft - est moss is spread, I met a won - der - ful rose, on ei - ther hand, The cloud - y walls of a pal - ace, all for me? 'Twas but a lit - tle white

p



fair - y, And I fol - lowed where she led, . . I pal - ace, That was built in fair - y - land, . . The vi - o - let That I found at the root of a tree, 'Twas

f

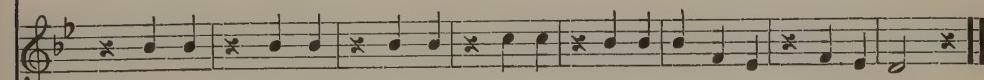
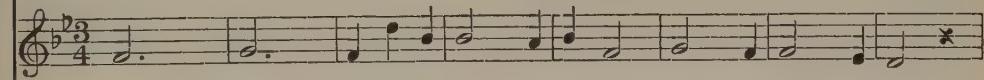
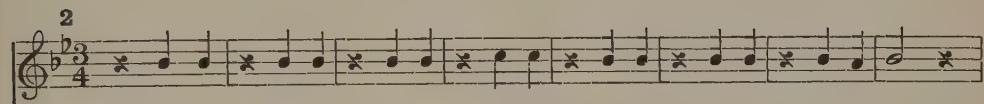




met a won - der - ful fair - y, And I fol - lowed where she led.

cloud - y walls of a pal - ace, That was built in fair - y - land.

but a lit - tle white vi - o - let That I found at the root of a tree.
rit.



A handwritten musical score consisting of five staves, each with a different key signature and time signature. The staves are connected by vertical bar lines.

- Staff 1:** Key signature of two flats, time signature of common time (indicated by a '4'). The music consists of eighth-note pairs connected by horizontal dashes, followed by a repeat sign and a section starting with a quarter note.
- Staff 2:** Key signature of two flats, time signature of common time. The music consists of eighth-note pairs connected by horizontal dashes, followed by a repeat sign and a section starting with a quarter note.
- Staff 3:** Key signature of two flats, time signature of common time. The music consists of eighth-note pairs connected by horizontal dashes, followed by a repeat sign and a section starting with a quarter note.
- Staff 4:** Key signature of three flats, time signature of common time. The music consists of eighth-note pairs connected by horizontal dashes, followed by a repeat sign and a section starting with a quarter note.
- Staff 5:** Key signature of two flats, time signature of common time. The music consists of eighth-note pairs connected by horizontal dashes, followed by a repeat sign and a section starting with a quarter note.

THE BOY WHO FORGETS

PAULINE FRANCES CAMP

GORDON B. NEVIN

Allegretto scherzando

1. I love him, the boy who for - gets; . . . Does it seem such a
 2. I'd trust him with all that I own, . . . And know nei-ther
 3. He al - ways for-gets to pay back . . . The boy who has
 4. For - gets to look sulk - y and cross . . . When things are not

mp

Can't help it, can't help it; he's
 But the se - cret, the se - cret of
 For - gets, he for - gets that a
 For - gets, he for - gets a - bout

queer thing to say? . . . Can't help it; he's
 wor - ries nor frets; . . . But the se - cret of
 done him an ill; . . . For - gets that a
 go - ing his way; . . . For - gets a - bout

to say?
 nor frets;
 an ill;
 his way;

He is
 But the
 That a
 A - bout

one of my pets; De-light-ful at work or at play. . . .
 this lies a - lone In the things that this laddie for - gets. . . .
 grudge he owes Jack, And smiles at him pleas-ant - ly still; . . .
 oth - ers to learn The gos - si - py things that "They say." . . .

one of my pets; De-light-ful at work . . . or at play.
 se - cret's a - lone In the things that this lad - - - die for - gets.
 grudge he owes Jack, And smiles at him pleas - - - ant - ly still.
 oth - ers to learn The gos - si - py things . . . that "They say."

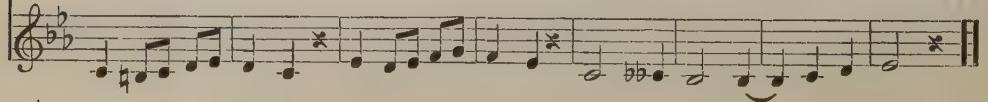
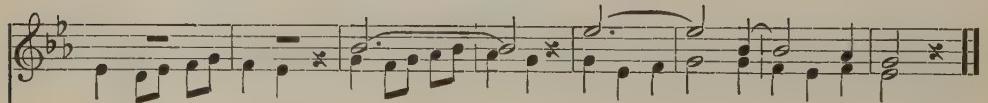
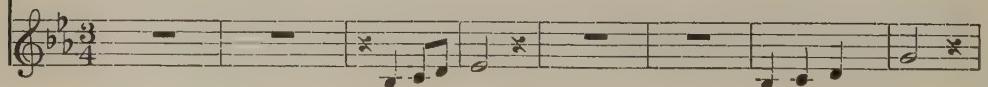
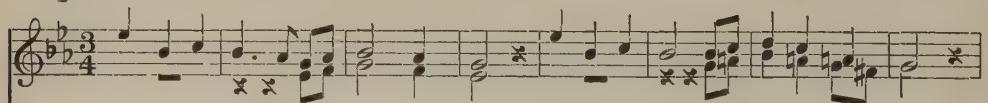
1



2

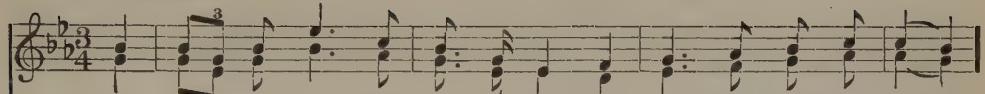


3

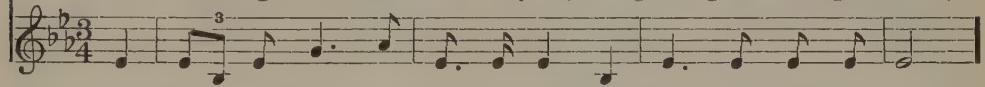


AUTUMN

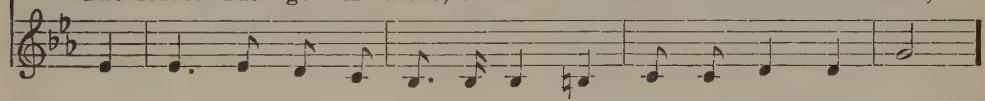
A. C. BENNETT



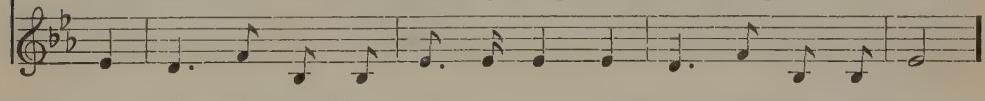
1. The leaves we've seen In spring so green, In au - tumn now are brown;
2. The fo - liage sere But crowns the year, Though boughs and twigs are bare,



Tho' wish we may That they would stay, To earth they'll flutter down.
The leaves but go A-while, to show How God for all doth care;



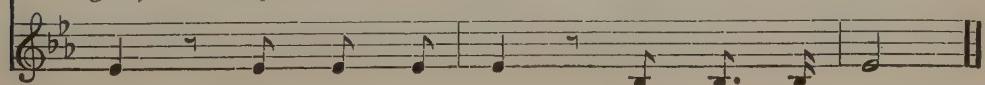
Yet, nev - er fear, When spring is here, We'll look for them in vain;
He takes them now That ev - 'ry bough In throb - bing life re - main,



With A - pril show'rs And primrose flow'rs The leaves will come a -
And bright-lier green It may be seen, When new leaves come a -



gain, They'll come a - gain, they'll come a - gain.



TO THE FRINGED GENTIAN

WILLIAM CULLEN BRYANT

JOHANNES FEYHL

p

1. Thou blos - som bright with au - tumn dew, And col - ored with the
2. Thou wait - est late, and com'st a - lone, When woods are bare, and

p

heaven's own blue, That op'nest, when the qui-et light Suc - cedes the keen and
birds are flown, And frosts and short-'ning days por-tend The ag-ed year is

frost-y night, the keen and frost - y night. Thou com - est not when
near his end, the year is near his end. Then doth thy sweet and

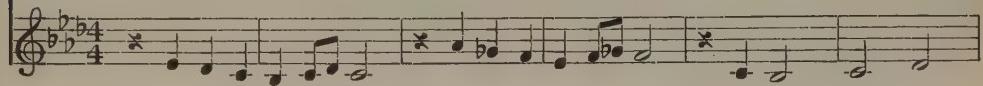
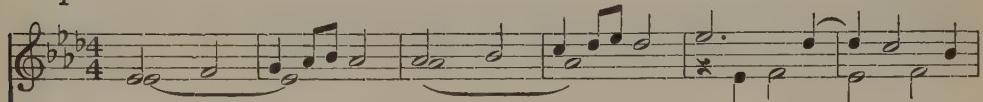
poco rit. *a tempo*

vio - lets lean O'er wan-d'ring brooks and springs un - seen, Or
qui - et eye Look through its fring - es to the sky, Blue—

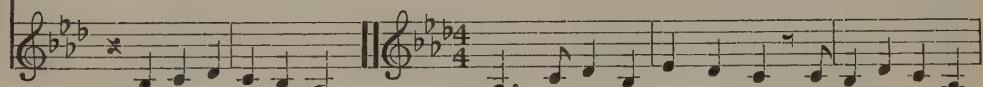
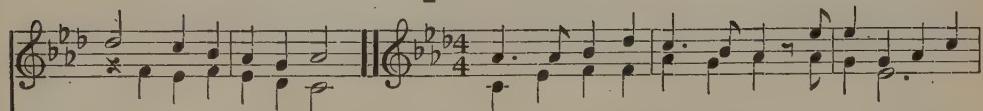
f



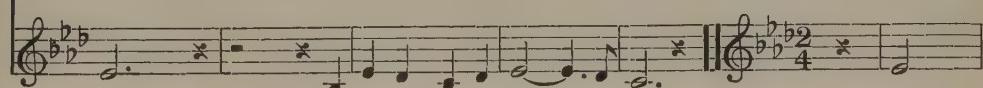
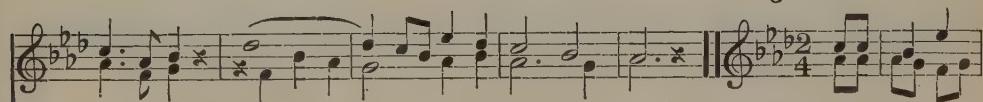
1

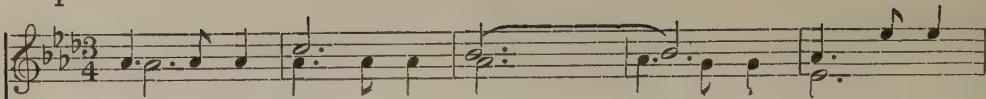


2

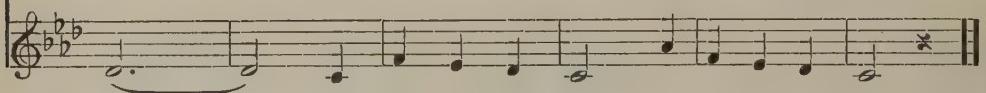
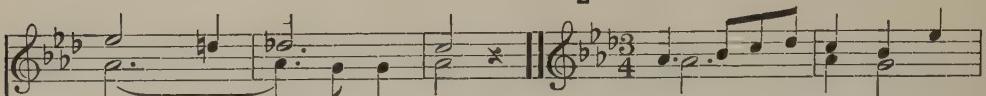


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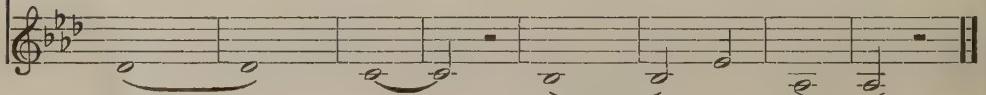
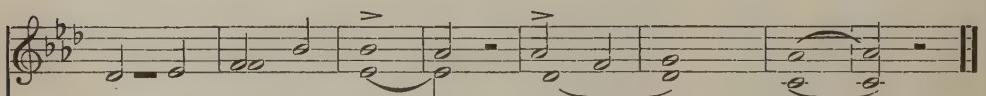




2



3



THE LITTLE DUSTMAN

J. BRAHMS, Arr.

Andante

1. The flow'r-ets all sleep sound - ly Be -neath the moon's bright
 2. The birds that sang so sweet - ly When noon-day sun rose
 3. Now see, the lit - tle dust - man At the win-dow shows his
 4. And ere the lit - tle dust - man Is ma - ny steps a -

ray, They nod their heads to - geth - er, And dream the night a - way.
 high, With-in their nests are sleep - ing, Now night is draw-ing nigh.
 head, And looks for all the chil - dren, Who may not be in bed.
 way, Thy pret-ty eyes, my dar - ling, Close fast un - til next day;

The bud-ding trees wave to and fro, And mur-mur soft and low.
 The crick-et as it moves a - long, A - lone gives forth its song.
 And as each wea - ry child he spies, Throws dust in - to his eyes.
 But they shall ope at morn-ing's light, And greet the sun-shine bright.

Sleep on! sleep on, sleep on, my lit - tle one.

1

2

p

mf Melody

D.C. ²

I

HARVESTING

CHARLES GAMMAGE EASTMAN

Allegretto

FREDERIC A. LYMAN



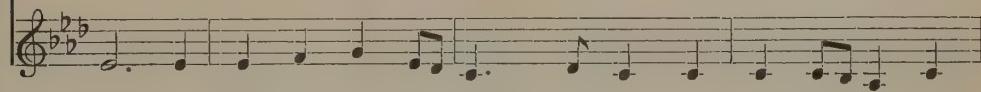
1. Take down the sick-le, boys, hur-rah, hur-rah! The ears of rip - ened
 2. Thick on the hills, to-mor-row noon, hur-rah! The gath - ered stood must
 3. Take down the sick-le, boys, hur-rah, hur-rah! While loads of rip - ened



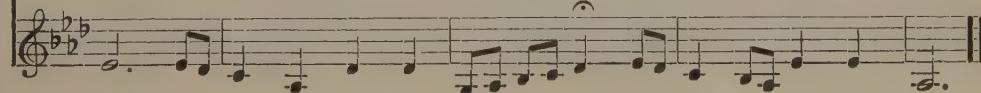
grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful
 see, . . And with the loads of yel - low corn, Shall groan the ax - le -
 grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful



plain; The mel-low moon, the chang-ing leaves, The ear - lier set - ting
 tree; The frost, my boys, will soon . be here, And win - ter's on the
 plain; We'll gath - er up the gold - en grain With thank-ful-ness once



sun, Pro-claim at last, my mer - ry boys, The har - vest time be - gun.
 way; These glo-rious days will nev - er, boys, For la - zy farm-ers stay.
 more, And fill with the re - turn-ing seed Our bas - ket and our store.

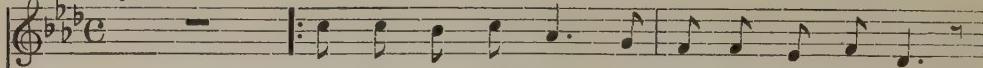


EVENING AND MORNING

JULIA W. BINGHAM

Allegretto

CÉSAR CUI



1. Gold - en sun of eve - ning, In thy splen-did car
 2. Glo-rious sun of morn - ing, Con-quer-or of Night,



To the west re - treat - ing, Rich thy glo - ries are.
 Far and wide thou fling - est Rays of pur - est light;

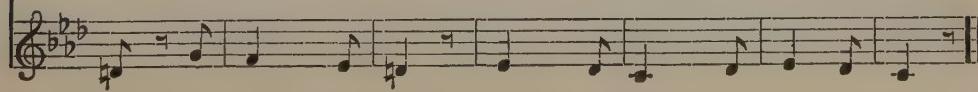
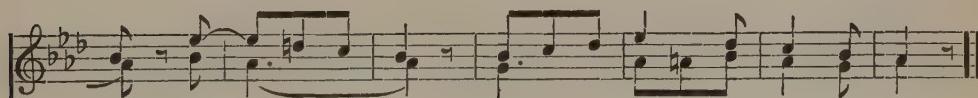
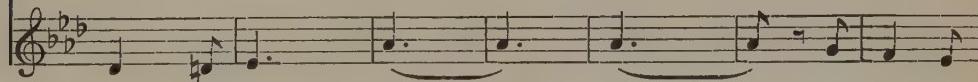
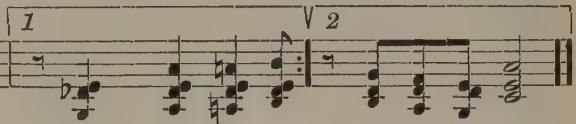


Robes of gold and crim - son In thy path re - main,
 All thy boun - ties spread - ing With a gen - erous hand,



Trail-ing far behind thee In a fier-y train!

And thy radiance streaming (*Omit*) O-ver sea and land.

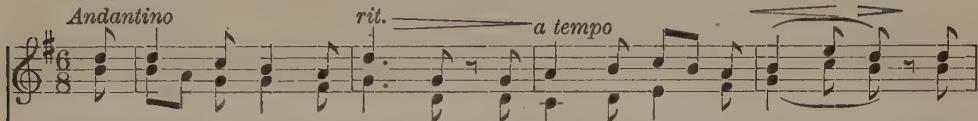


A page of musical notation for two staves, numbered 1 through 5.

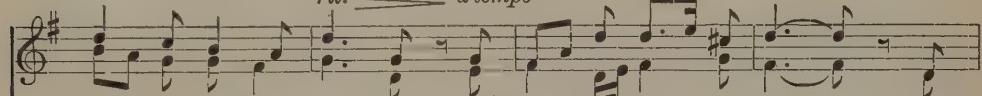
The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. Both staves transition to a common time signature and a key signature of one sharp. The music consists of various note values including eighth and sixteenth notes, with rests and dynamic markings like a crescendo symbol (v) and a decrescendo symbol (z). Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves.

THE ROSES AND CARNATIONS

GRUPPE

Andantino

1. The Ros-es and Car-na-tions, And El-der blossoms gay, . . . Must
 2. The Ros-es and Car-na-tions, And El-ders in their train, . . . Come

*rit. a tempo*

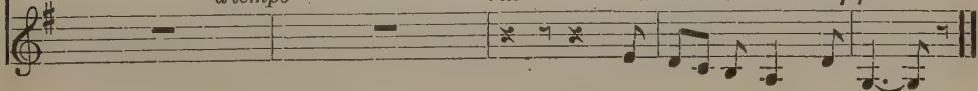
sure-ly droop and with-er, And quick-ly pass a-way. . . Love
 back to us in Springtime, And bud and bloom a-gain. . . But

rit. a tempo

is a gift, a beau-ty, Not a mere du-ty she, . . And like a ten-der love and trust return not, When once they fade a-way, And to the heart that's



flow - er That soon may fad - ed be, That soon may faded be. . .
 brok - en Time brings no healing day, Time brings no healing day. . .

*a tempo**rit.**ritardando e dim. pp*

A handwritten musical score consisting of six staves of music. The score is divided into three sections, each starting with a different number (1, 2, 3) above the staff.

Section 1: Staff 1 (top) has a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. Staff 2 (bottom) has a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It consists of measures of sustained notes and eighth-note pairs.

Section 2: Staff 1 (top) has a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It features measures of eighth-note pairs and sixteenth-note pairs. Staff 2 (bottom) has a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It includes measures of eighth-note pairs and sixteenth-note pairs.

Section 3: Staff 1 (top) has a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains measures of eighth-note pairs and sixteenth-note pairs. Staff 2 (bottom) has a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It consists of measures of sustained notes and eighth-note pairs.



WERE I THE SUN

A. R. WELLS

With spirit

MARGARET RUTHVEN LANG

mf

1. I'd al - ways shine on hol - i - days, Were I the sun; On
2. I would not melt a sled - ding snow, Were I the sun; Nor
3. I'd warm the swim - ming pool just right, Were I the sun; On



sleep - y heads I'd nev - er gaze, But fo - cus all my
 spoil the ice where skat - ers go, Nor help those use - less
 school-days I would hide my light, The Fourth I'd al - ways



morn-ing rays On bus - y folks of bus-tling ways, Were I the sun.
 weeds to grow, But hur - ry mel - ons up, you know, Were I the sun.
 give you bright, Nor set so soon on Christmas night, Were I the sun.



1

2

3

4

5

I

2

A HANDFUL OF A VALLEY

GRACE HARVEY LANE

F. WERNER

1. There's a hand - ful of a val - ley Where the east-ern hills dip down,
 2. O, the per - fume of the wil - lows In a haze of cat-kins hung,
 3. Come a - way with me at eve - ning When the sun lies red and low,

Where the rush - es and the reed grass Wave and whis - per, long and brown.

Gold - en clouds of in-cense drift-ing, By the sigh - ing west wind swung ;
 And the last bright beam is fall - ing On the wa - ter's si - lent flow,

And a brook goes thro'them, Catching heaven's smile and frown,
 Veil of green the trees wear, O, the little leaves and young !
 Shad - ow gains the tree-tops, Creeping soft-ly from be - low,

And a brook goes spreading thro'them, Catching heav - - en's smile and frown,
 O, the veil of green the trees wear, O, the lit - - tle leaves and young !
 While the shad - ow gains the tree-tops, Creep-ing soft - ly from be - low,

And a brook goes spreading thro'them, Catching heaven's smile and frown.
 O, the veil of green the trees wear, O, the lit - - tle leaves and young !
 While the shad - ow gains the tree-tops, Creeping soft - ly from be - low.

1

2

3

4

5

THE PATHS

MARY R. PARKMAN

E. R. KROEGER

Allegretto

1. Straight up the hill from the pas - ture land Is a lit - tle path
 2. Out from the shore a - cross the lake Is a path of light



to the sky; And if you would but take my hand, We'd
 to the moon; And had I a ship, a voy-age we'd make To the



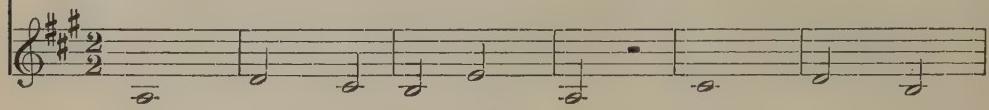
climb there, you and I, . . . And wan-der all the cloud-land thro', And
 Land of Pret-ty - Soon, The place where make-believes come true, Where the



come to - geth - er, . . . come to - geth - er to the blue.
 way is shin - ing for me and you, for me and you.



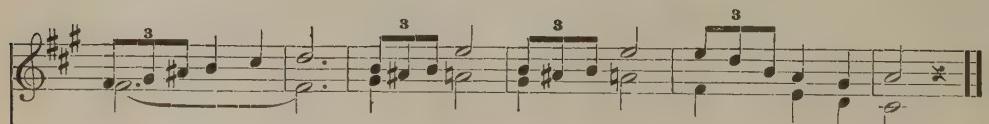
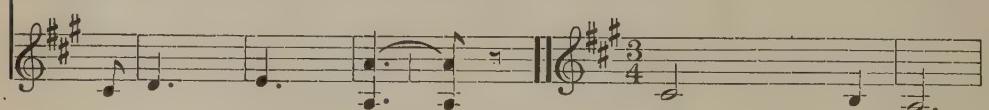
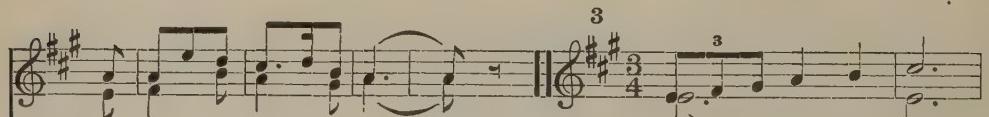
1



2



3



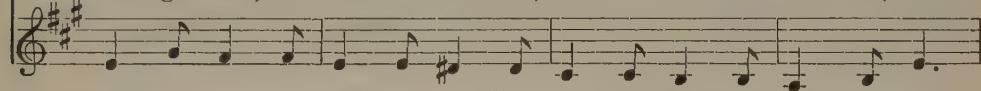
SKATING SONG



1. Glid - ing light - ly, glanc - ing bright - ly, Hith - er, thith - er, to and fro;
2. Cold de - fy - ing, wind out - fly - ing, On we glide, a - mer - ry crew;



Speed - ing to the sound of laugh - ter, Swift we mer - ry skat - ers go;
Sun - light here, and here a shad - ow, In and out and o - ver, too!



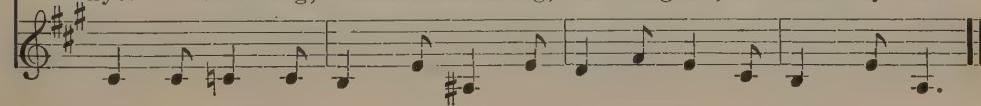
In and out in ma - zy cir - cles, O - ver ice and through the snow.
Here a stum - ble, there a meet - ing, Tears and smiles they both pur - sue;



Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleas - ure glow;
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew;



Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleasure glow.
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew.



1

Musical score page 1. The first system starts with a treble clef, a key signature of three sharps, and a time signature of 3/8. It consists of two staves. The top staff has six measures, with the last measure ending on a half note. The bottom staff has four measures, ending on a half note. Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

2

Musical score page 2. The second system starts with a treble clef, a key signature of three sharps, and a time signature of 3/8. It consists of two staves. The top staff has five measures, ending on a half note. The bottom staff has four measures, ending on a half note. Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

3

Musical score page 3. The third system starts with a treble clef, a key signature of three sharps, and a time signature of 3/4. It consists of two staves. The top staff has five measures, ending on a half note. The bottom staff has four measures, ending on a half note. Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

4

Musical score page 4. The fourth system starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. It consists of two staves. The top staff has five measures, ending on a half note. The bottom staff has four measures, ending on a half note. Measures 1-2 have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

CALLING THE VIOLET

LUCY LARCOM

Allegro moderato. Leggiero

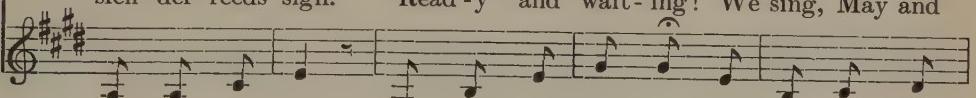
1. Dear lit - tle Vi - o - let, Don't be a - fraid! Lift your blue
2. Why do you shiv - er so, Vi - o - let sweet? Soft is the
3. Trick - le the lit - tle brooks Close to your bed; Soft - est of



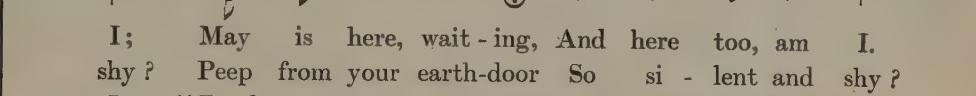
eyes From the rock's moss - y shade! All the birds call for you
mead - ow - grass Un - der my feet. Wrapped in your hood of green,
fleec - y clouds Float o - ver - head; "Read - y and wait - ing!" The



Out of the sky: May is here, wait - ing, And here, too, am
Vi - o - let, why Peep from your earth-door So si - lent and
slen - der reeds sigh. "Read - y and wait - ing!" We sing, May and



I; May is here, wait - ing, And here too, am I.
shy? Peep from your earth-door So si - lent and shy?
I; "Read - y and wait - ing!" We sing, May and I.



SWING SONG

WILLIAM ALLINGHAM

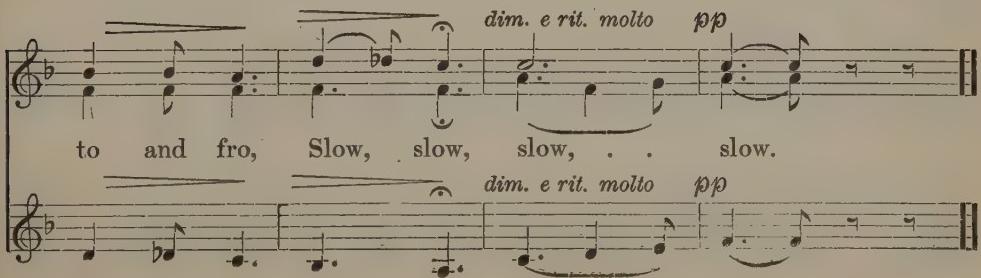
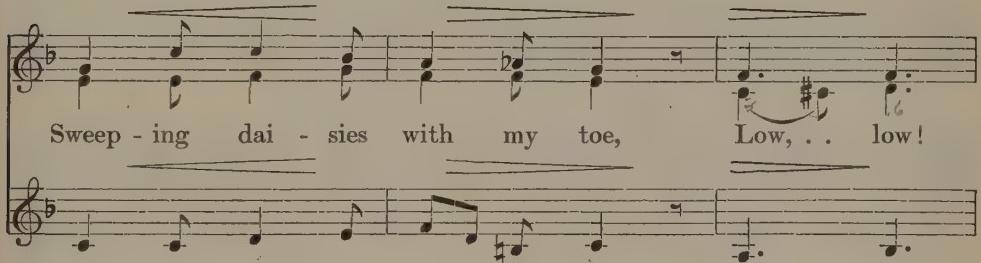
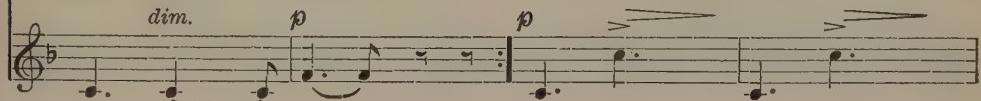
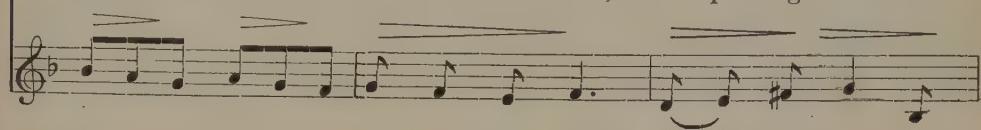
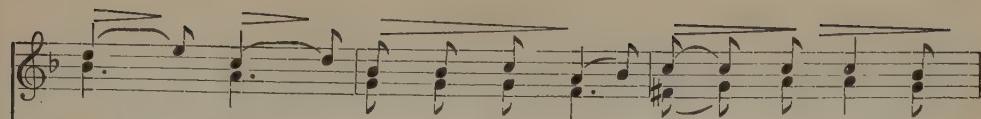
Allegretto grazioso

1. Swing, sing! . . swing, sing! . . Here's my throne and
 2. Up, down, . up and down, . Which is the way to

I'm a king! Swing, sing! . . Swing, . . sing! . .
 Lon - don town? Where, where, . up in the air! . .

Fare - well, Earth, for I'm on the wing! Low, high,
 Close your eyes, and now you are there! Soon, soon,

here I fly, . . Like a bird through sun - ny sky! . .
 af - ter noon, . O - ver the sun ~ set, o - ver the moon,



THE NIGHT IS CALM

p *Moderato*

The night is calm and cloud-less, And still as still can be,

p *Moderato*

cres - cen - do

And the stars come forth to lis - ten To the mu - sic of the sea,

cres - cen - do

dim.

To the mu - sic of the sea. They gath - er, and gath - er, and

dim. piu mosso accel. e cres.

and gath - er, and gath - er, and

gath - er, and gath - er, and gath - er, Un -

til they crowd the sky, Un - til they crowd the sky, And

ff rit. f dim.

ff rit. f dim.

Lento

lis - ten in breath-less si - lence To the sol - emn lit - a - ny.

rit. *pp*

1

f

p

p

p

p

p

f

p

1

2

3

THE OTHER WORLD

HARRIET BEECHER STOWE

OLE BULL



1. It lies a-round us like a cloud, The world we do not see;
2. Sweet hearts a-round us throb and beat, Sweet helping hands are stirred,



And yet the clos-ing of an eye May bring us there to be.
And pal - pi - tates the veil be-tween, With breathing al - most heard.



mf
Its gen - tle breez - es fan our cheeks A- mid our world-ly cares;
Sweet souls a - round us! watch us still, Press near-er to our side;



Its gen - tle voic - es whis - per love, And min - gle with our pray'rs.
In - to our tho'ts,in- to our prayers With gentle help - ing glide.



SNOWDROPS

LAURENCE ALMA TADEMA

Allegro moderato

J. DÜRRNER



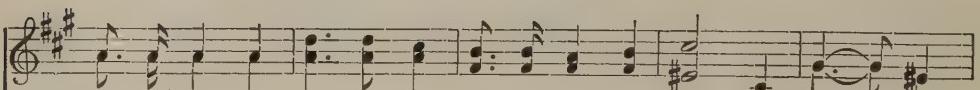
1. Lit - tle la - dies, white and green, With your spears. . . a - bout you,
 2. Yet you come a - gain, se - rene, When the leaves . . . are hid - den;



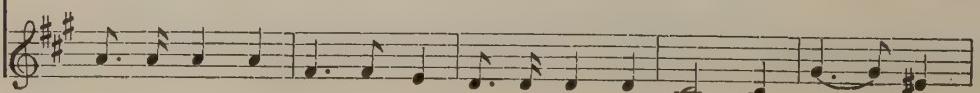
Will you tell us where you've been, Since we lived with-out you?
 Bring-ing joy from where you've been, You re - turn un - bid - den.



You are sweet and fresh and clean, With your pearl - y fac - es;
 Lit - tle la - dies, white and green, Are you glad to cheer us?



You are sweet and fresh and clean, With your pearly fac - es; In the dark
 Lit - tle la - dies, white and green, Are you glad to cheer us? Hun - ger





earth where you have been, There are won-drous plac - es.
not for where you've been,—Stay till spring be near . . . us!

Theme from BEETHOVEN's Third Symphony

The image shows a page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the second system. The music consists of various note heads, stems, and rests, with some measure endings indicated by vertical lines and repeat signs.

BUGLE SONG

ALFRED TENNYSON

FRANZ ABT

Allegretto

The splen - dor falls on how
O hark! O hear!

1. The splen - dor falls on cas - tle walls,
2. O hark! O hear! how thin and clear,

cas - tle walls,
thin and clear!

1. The splen - dor falls on how
2. O hark! O hear!

>*pp*

. . . And snow - y sum - mits old in sto - ry, sum - mits old in
. . . And thin - ner, clear - er, far - ther go - ing, clear - er, far - ther

>*pp*

cas - tle walls,
thin and clear!

poco rit.

sto - ry; The long light shakes a - cross the lakes, The wild cat -'ract leaps in
go - ing! O sweet and far from cliff and scaur The horns of Elf-land

poco rit.

glo - ry. Blow, bu - gle, blow, blow, Set the wild ech - oes
blow - ing. Blow, let us hear, hear, Hear pur - ple glens re -

f
blow, blow,
hear, hear,

blow, blow,

blow, blow,

fly - ing, blow, . . . blow, blow, . . . blow, blow, An - swer, ech - oes
ply - ing,

blow, blow,

blow, blow,

dy - ing, blow, blow, blow, blow, . . . An - swer, ech - oes dy - ing.

p blow, . . . blow, blow, . . . blow, blow.

1

1

blow, blow,
blow, blow,
An - swer, ech - oes
dy - ing.
blow, . . . blow, blow, . . . blow, blow.

2

3

4

5

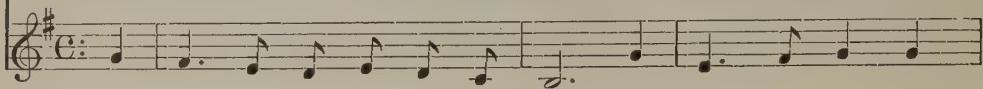
THE LIGHTS

J. J. BELL
Allegretto

MORITZ VOGEL



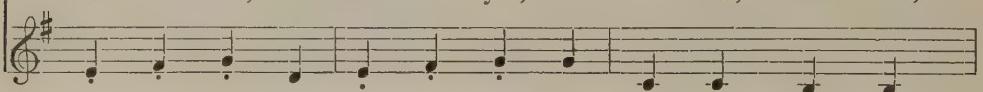
1. I know the ships that pass by day: I guess their er - rands,
2. And yet I think these jewelled lights Have mean - ings full as
3. And all the yel - low dia-monds set On mast and deck and



grave or gay, And spy their flags, and learn their names, And noon - day sights; For ev - 'ry em - 'rald signs to me That hull in jet Have mean - ings real as day can show: They



whence they come and where they go—But in the night I ships and souls are har - bor near, And ev - 'ry ru - by tell of care, of watch - ful eyes, Of la - bor, slum - ber,



I, 2 3
on - ly know Some lit - tle star - ry flames.
rich and clear Pro - claims them bound for sea.
hopes and sighs, —Of hu - man joy and (Omit) woe.



O ships that come and go by night, God's bless - ing be on
ev - 'ry light! God's bless-ing be on ev - 'ry light.

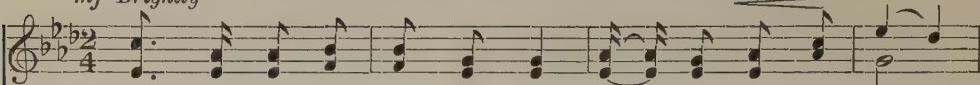
The musical score consists of six staves of music. The first three staves are in common time (indicated by a 'C') and G major (indicated by a 'G'). The key signature changes to A major (one sharp) at the beginning of the fourth staff, indicated by a 'F#'. The tempo marking 'f' (fortissimo) is placed above the third staff. The lyrics are written below the first two staves. The remaining three staves are in common time and A major. The music features various note values including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

TENTING

CHARLES P. CLEAVES

mf Brightly

CHARLES FONTEYN MANNEY



1. When the sum-mer breez - es blow Try-ing to cool the sun,
2. Fun - ny how a lit - tle cloth Makes a house for two!
3. O, the long cool af - ter - noons, Splash-ing in the sea!
4. Moon - light nights we watch the sea— Far ships sail - ing by;
5. Time goes tip - toe by the sea! Here's a fond "Good-bye!"



The June days are hot and slow Un - til school is done.
 Fun - ny how a smok - y fire Flav - ors all the stew!
 Wad - ing woods and bush - es where Black - ber - ries are free;
 Twen - ty thou - sand spark-ling waves Like stars in the sky;
 Nail the old flag to the pole; Leave it wav - ing high;



Then Dad and I go tent - ing, tent - ing, Just for fun.
 It's fun - ny Dad's things taste so good! But they do.
 And then at night a bed of boughs For Dad and me.
 And see the light-house far a - way Wink its eye.
 Till next year we'll go tent - ing, tent-ing, Dad and I!



With energy

Tent - ing on a wood-sy hill By the brin - y shore,

mf
p Tent - ing, tent - ing By the brin - y shore,

p Tent-ing, tent - ing, tent - ing tent-ing By the brin - y shore,

Tent-ing, tent - ing, tent - ing, tent-ing By the brin - y shore,

How to pull an oar;

rall.

Learning how to sail a boat, Learning how to pull an oar;

rall.

How to pull an oar; . . .

Ah!

a tempo

By the score,

Catch-ing crabs and cun-ners, too,

mf a tempo

By the score,

Tent-ing, tent - ing, tent - ing, tent - ing On a wood - sy hill, While

mf rall.

Tent - ing on a wood - sy hill By the brin - y shore.

mf rall.

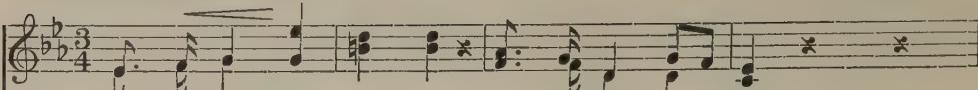
tent - ing on a hill

Down by the brin - y shore.

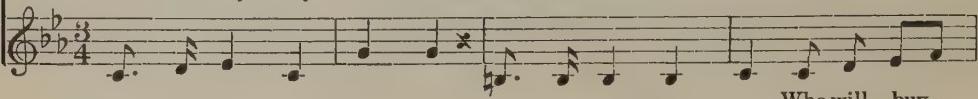
COME, BUY

PHILIP BOURKE MARSTON

FRIEBERG



1. "Who will buy my ro - ses, Ro - ses red and white,
2. "Who will buy my gold grass, Feath'ry, sweet and tall,
3. "Who will buy my vio - lets, Fresh from warm, wet earth?

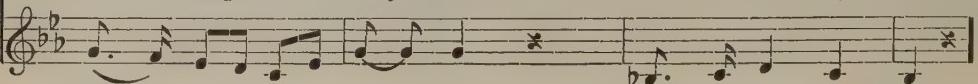


Who will buy,

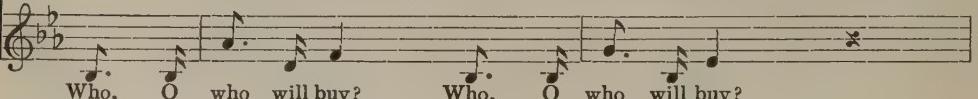
1. For a man's de - light?



Sweet - est of all po - sies For a man's de - light?
 Buy, ere the summer pass, Sweet-est thing of all?
 He who stops to buy them Gets his mon - ey's worth.



Who'll buy my ro - ses? Who'll buy my ro - ses?
 Who'll buy my gold grass? Who'll buy my gold grass?
 Who'll buy my vio - lets? Who'll buy my vio - lets?

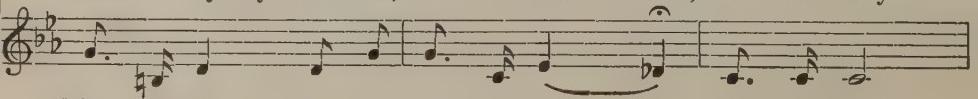


Who, O who will buy?

Who, O who will buy?



Who will buy my ro - ses, Ro - ses red and white, Who will buy?
 Who will buy my gold grass, Goldgrass sweet and tall, Who will buy?
 Who will buy my vio - lets, Vio - lets fresh from earth, Who will buy?



Who will buy?

Who, O who will buy, . . .



Who will buy? Who'll buy ro - ses red and white?"
 Who will buy? Who'll buy gold grass sweet and tall?"
 Who will buy? Who'll buy vio - lets fresh from earth?"



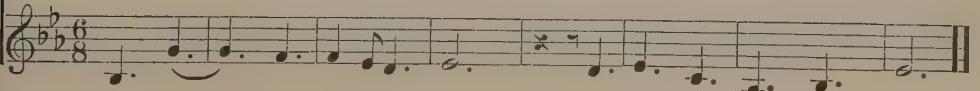
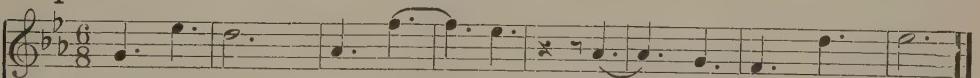
"I will buy your ro - ses, Ro - ses red and white, red and white,
 "I will buy your gold grass Feath'ry, sweet and tall, sweet and tall;
 "I will buy your vio - lets Fresh from warm, wet earth, fresh from earth,



Sweet-est of all po - sies For a man's de - light."
 Buy, ere the sum - mer pass, Sweet-est thing of all."
 Since he who buys them Gets his mon - ey's worth."



1



THE WORLD'S WANDERER

PERCY BYSSHE SHELLEY

F. MENDELSSOHN



1. Tell me, thou star, whose wings of light Speed thee in thy
2. Wea - ry . . wind, who wan - der - est Like the world's re -



fi - ery flight, In what cav - ern of the night Will thy pin - ions
ject - ed guest, Hast thou still some se - cret nest On the tree or



close now? Tell me, moon, thou pale and gray
bil - low? Tell me, thou star, whose wings of light



Pil - grim of heav - en's home-less way, In what depth of night or day
Speed thee in thy fi - ery flight, In what cav - ern of the night

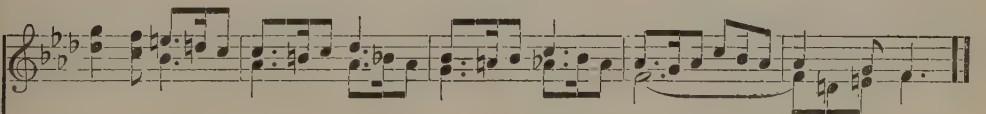
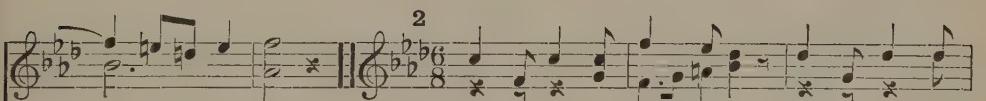
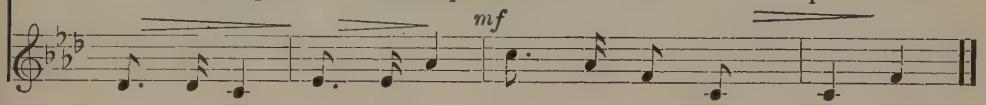




Seek - est thou re - pose now, Seek-est thou re - pose now?
 Will thy pin-ions close now, Will thy pin - ions close now?



In what depth, In what depth Seek - est thou re - pose now?



A HAWKING PARTY IN THE OLDEN TIME

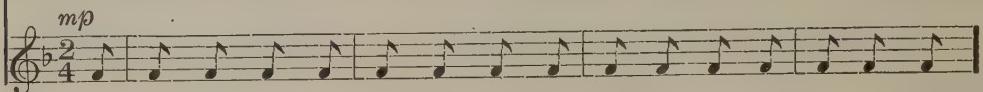
MARY HOWITT

mp Allegro

A. L. DANHAUSER



1. Hark! hark! the mer-ry ward - er's horn Far o'er the wood-ed hill is borne,
 2. And sit - ting in their sad - dles free, The brave, the fair of high de-gree,



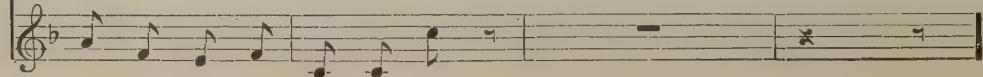
And then out-breaks a gen - 'ral din With-out and then with-in,
 Forth rides that gal-lant com - pa - ny, Each with a bird in hand,



With-out and then with - in. The kenneled hound's long bark is heard, The
 Each with a bird in hand; And fal-c'ners with their hawking gear, And



fal-c'ner talk-ing to his bird, The neigh-ing steeds, the an - gry word
 oth - er birds bring up the rear, And coun - try folk from far and near



1

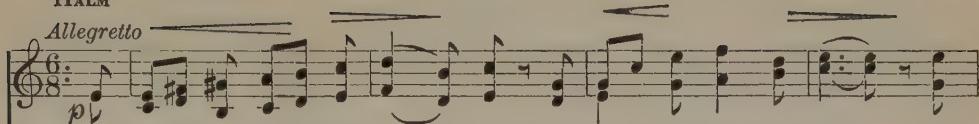
2

This image shows a handwritten musical score consisting of six staves of music. The score is divided into two sections, indicated by the numbers '1' and '2' at the top of each section. The first section (labeled '1') has two staves, both in common time and one flat key signature. The first staff begins with a quarter note, followed by a half note, then a quarter note with a fermata, a half note, another half note, and a quarter note. The second staff begins with a quarter note, followed by a half note, then a quarter note, a half note, a quarter note, a half note, and a quarter note. The second section (labeled '2') has three staves, all in common time and two flats key signature. The first staff begins with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The second staff begins with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The third staff begins with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The music consists primarily of eighth and sixteenth notes, with some quarter notes and half notes. There are also several rests and fermatas.

ON THE SEA

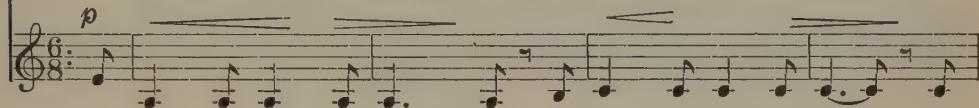
HALM

Allegretto



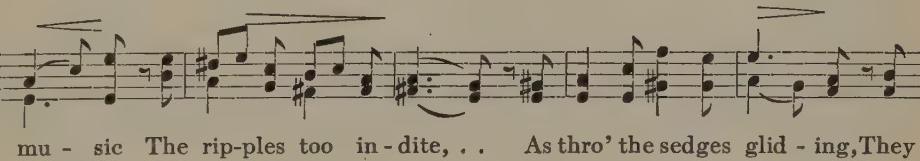
1. When night broods o'er the wa - ter, Her bed the Nix - ie makes, On

2. For light a - mid the dark - ness The moonbeams round her creep, And

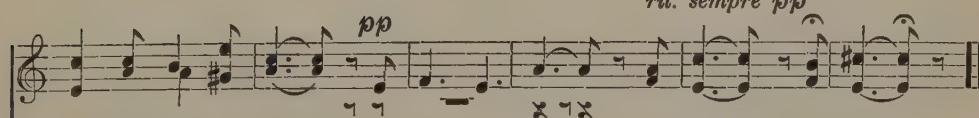
p*dim.*

em'rald waves re - clin - ing, And mist for cov'ring takes.

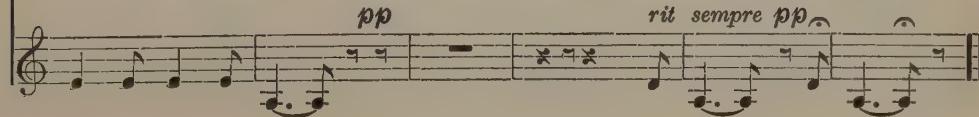
evening bells ring soft - ly The wea - ry one to sleep. 3. And hark, what slumb'rous

dim.

mu - sic The rip-ples too in - dite, . . . As thro' the sedges glid - ing, They

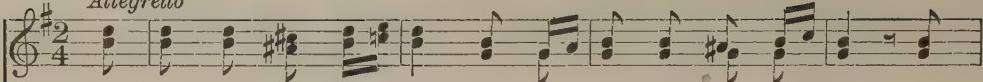
*rit. sempre pp*

whis-per low, Good-night! They whis-per low, Good-night! Good-night!

*pp**rit. sempre pp*

THE BROOKLET

MÜLLER

Allegretto

1. I heard a brook-let mur - mur A - down its rock - y height, In -
 2. To fol - low ev - er on - ward, And still the brook-let near, While
 3. Yet why speak I. of sing - ing, That can-not sing - ing be, Un -

(1)

(2)

(3)

(4)



to the val - ley flow - ing, So won-drous fresh and bright, So
 bright-er gleam its wa - ters, More bright and yet more clear, More
 less it is the voic - es Of Nix - ies in their glee, Of

(5)

(6)

(7)

(8)

*cres.**p*

won-drous fresh and bright. I know not how it hap-pened, Or who the
 bright and yet more clear. O tell me, brooklet, whither Thou lur - est
 Nix - ies in their glee! But let them sing for - ev - er, And gai - ly

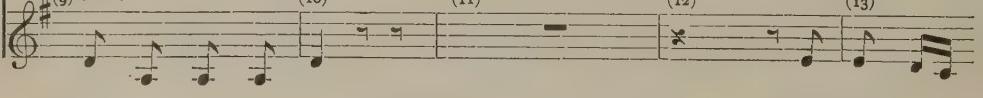
(9) *cres.*

(10)

(11)

(12)

(13)



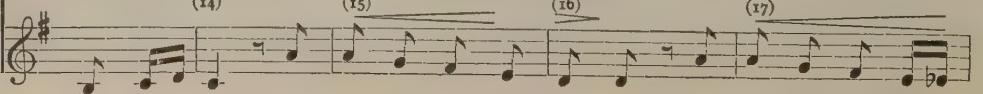
im - pulse gave, But I to fol - low downward, Must take my walk-ing
 me to - day ? Thou hast with thy sweet singing En-ticed my soul a -
 wan - der by, If but the mill-wheels glit-ter In ev - 'ry clear brook

(14)

(15)

(16)

(17)





stave! But I to fol - low downward, Must take my walk - ing stave!
 way, Thou hast with thy sweet sing- ing En-ticed my soul a - way.
 nigh, If but the mill- wheels glit-ter In ev - 'ry clear brook nigh.

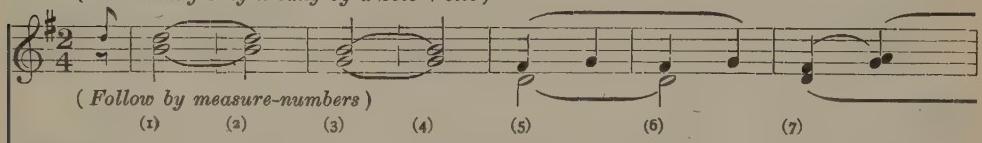
(18) (19) (20) (21) (22)



THE BROOKLET

HUMMING ACCCOMPANIMENT

(The melody only is sung by a Solo Voice)

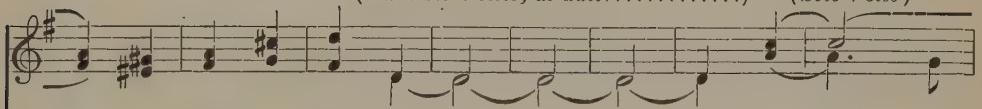


(Follow by measure-numbers)

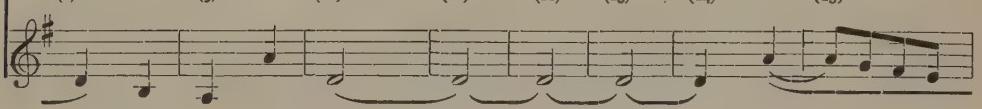
(1) (2) (3) (4) (5) (6) (7)



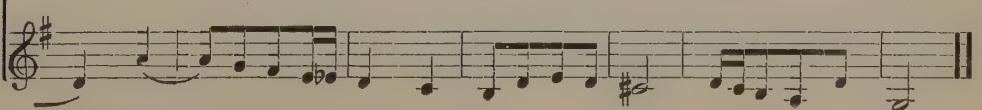
(Two Solo Voices, as duet.....) (Solo Voice)



(8) (9) (10) (11) (12) (13) (14) (15)



(16) (17) (18) (19) (20) (21) (22)



1

Musical score page 1. The music is in 2/2 time with a key signature of one sharp. The first measure consists of eighth notes. The second measure starts with a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure features a half note followed by a quarter note. The fifth measure contains a half note followed by a quarter note. The sixth measure has a half note followed by a quarter note. The seventh measure consists of eighth notes.

2

Musical score page 2. The music is in 4/4 time with a key signature of two sharps. The first measure consists of eighth notes. The second measure has a half note followed by a quarter note. The third measure features a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure consists of eighth notes.

3

Musical score page 3. The music is in 6/8 time with a key signature of one sharp. The first measure consists of eighth notes. The second measure has a half note followed by a quarter note. The third measure features a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure consists of eighth notes.

4

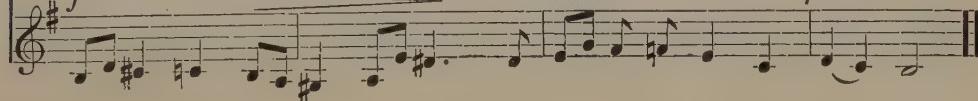
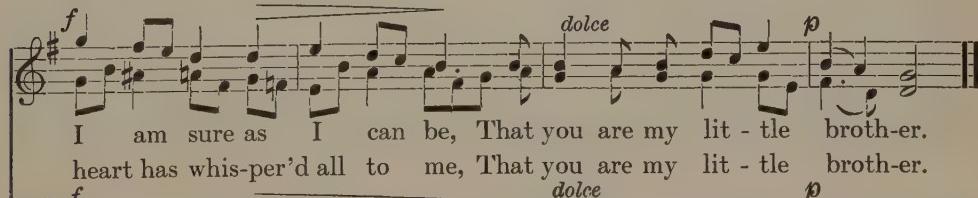
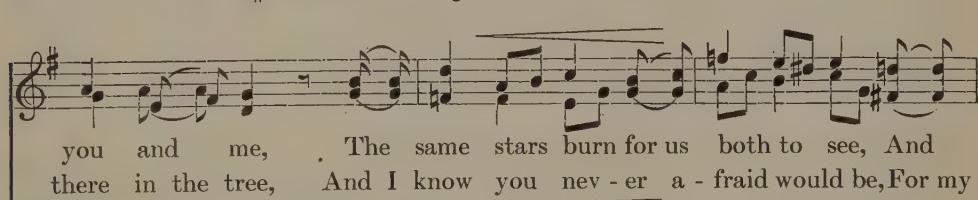
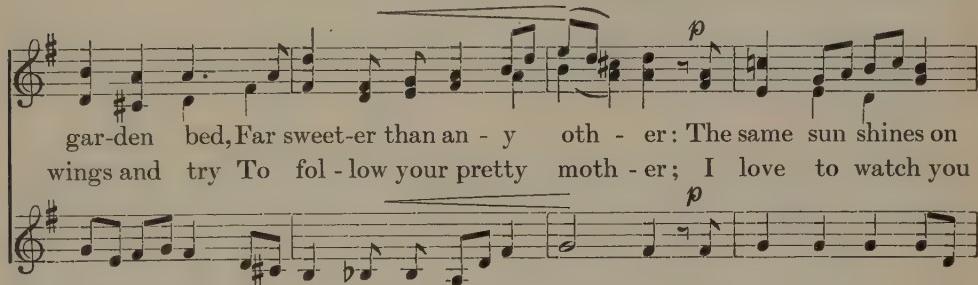
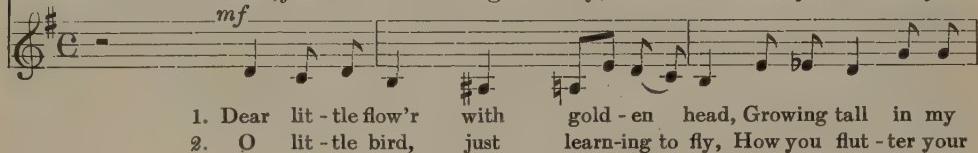
Musical score page 4. The music is in 6/8 time with a key signature of one sharp. The first measure consists of eighth notes. The second measure has a half note followed by a quarter note. The third measure features a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure consists of eighth notes.

Musical score page 5. The music is in 6/8 time with a key signature of one sharp. The first measure consists of eighth notes. The second measure has a half note followed by a quarter note. The third measure features a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure consists of eighth notes.

KINSHIP

KATE WHITING PATCH

CHARLES FONTEYN MANNEY

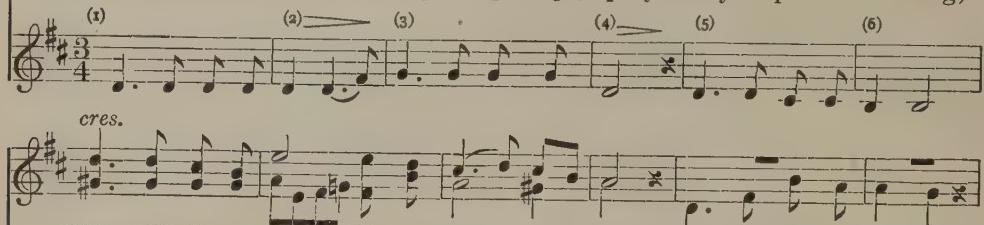
Moderately

THE SUN

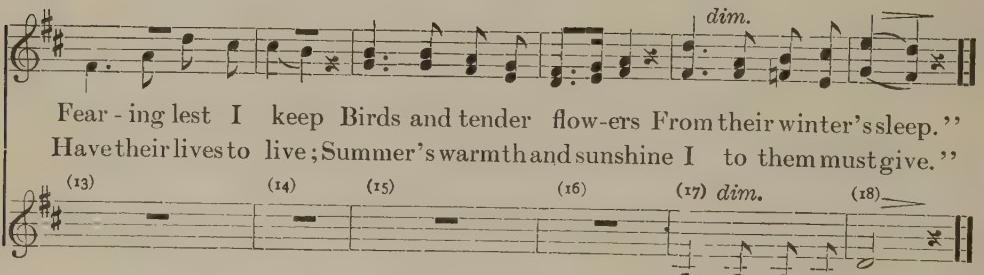
JEAN BASSETT, Tr.



1. "Sun, you la-zy fel-low, Why so late, I pray? Why so long a-com-ing,
 2. "Sun, you bus-y fel-low, Why so prompt, I pray? Why so quick in com-ing,



This cold win-ter day, This cold win - ter day?" "In the dark I lin - ger,
 This bright summer day, This bright sum - mer day?" "Now the birds and flowers



THE SUN
HUMMING ACCOMPANIMENT

(Two Solo Voices, as duet)
 (1) (2) (3) (4) (5) (6) (7) (8)
 (Follow by measure-numbers)

(9) (10) (Second Voice only.....) (Two Voices)
 (11) (12) (13) (14) (15) (16) (17) (18)

1

A MYTH

CHARLES KINGSLEY

W. TSCHIRSCH

Allegro f

1, 2. A - float - ing, a - float - ing A - cross the sleep-ing sea, . All

f

night I heard a sing - ing bird Up - on the top-most tree. 1. "O,
2. "O,

came you from the isles of Greece Or from the banks of Seine? Or
sing and wake the dawn - ing! O whis - tle for the wind! The

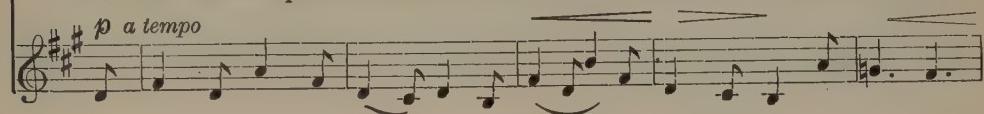
ff rit.

off some trees in for - ests free That fringe the west - ern main?"
night is long, the cur - rent strong, My boat it lags be - hind."

ff rit.



"I came not off the old world, Nor yet . from off the new, But I am
"The current sweeps the old world, The cur - rent sweeps the new; The wind will



That sing, that sing
Ere thou hast sailed,

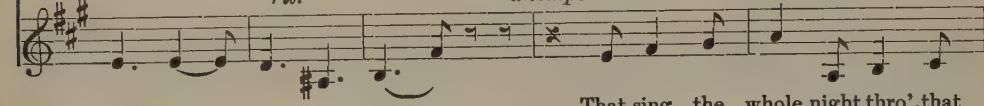


one of the birds of God That sing the whole night thro', that sing, that
blow, the dawn will glow, Ere thou hast sail'd them thro', ere thou hast

rit.

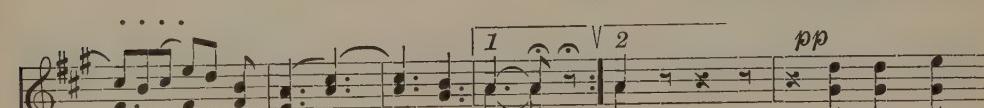
a tempo

cres.



That sing the whole night thro', that
Ere thou hast sail'd them thro', hast

....

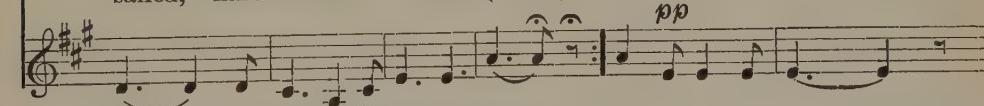


sing . the whole . night thro'."

the dawn will

sailed, hast sailed . them (*Omit.*) thro',

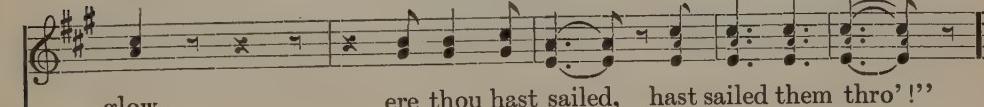
pp



sing . the whole night, whole night thro'.

sailed, . ere thou hast sailed them (*Omit.*) thro', The wind will blow, . . .

rallentando



glow, ere thou hast sailed, hast sailed them thro'!"

rallentando



ere thou hast sailed,

SWALLOW SONG

ANNA BOYNTON AVERILL

p Grazioso

O, to feel the wild thrill of the swallow, The won-der of the
 wing! On the soft blue bil-lows of air to fol-low The
 cres - cen - do

summer, and joy to bring! To drink blue air and to feel it
 f dim. p

flowing Thro' ev - ry dain-ty plume; Up - lift - ing, pil - low-ing,

bearing, blowing, And the earth be - low in bloom. "Is it far to
 un poco lento"



Heav'n, O swal-low, swal-low?" The hea - vy - hearted sings, "I watch thy

rall. *pp*

a tempo

a tempo



flight, and I long to fol - low, The while I wait for wings."

rit.

p



1

staccato

legato

TO-DAY

THOMAS CARLYLE

BRUNO OSCAR KLEIN

Andante cantabile

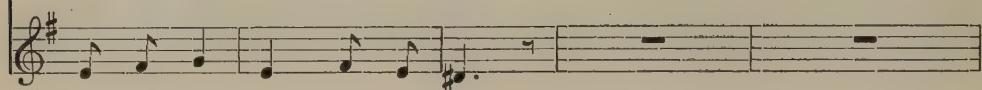
Here hath been dawn-ing An - oth - er blue day: Think, wilt thou



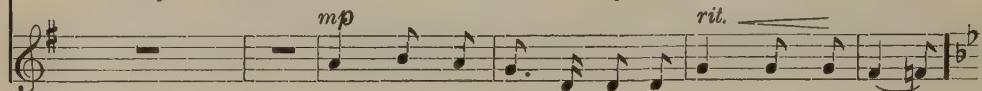
Here

mp

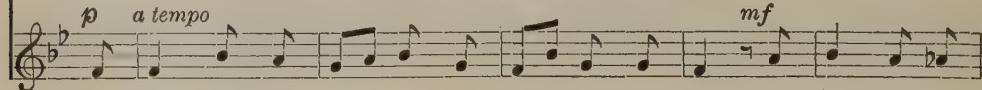
let it Slip use-less a-way? Out of e-ter-ni-ty This



new day is born; In - to E-ter-ni-ty At night doth re-turn.



Be - hold it a - fore - time No eyes ev - er did: So soon it for-



ev - er From all · eyes is hid. Here hath been dawn-ing An -



ev - er From all · eyes is hid. Here hath been dawn-ing An -



oth - er blue day: Think, wilt thou let it Slip use - less a - way?

ritardando

lento

ritardando

lento

1

2

1

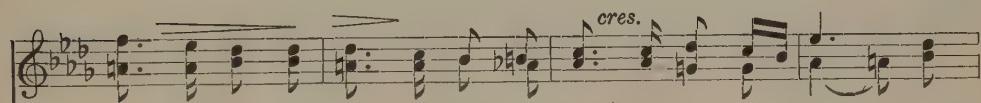
2

LOOK OFTEN AT THE SKY

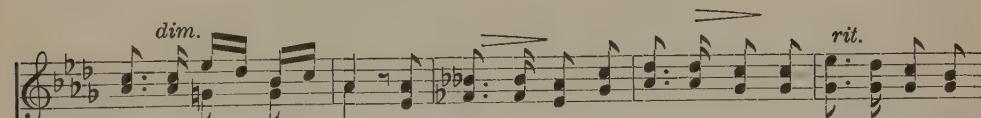
FRANCES L. MACE

Moderato

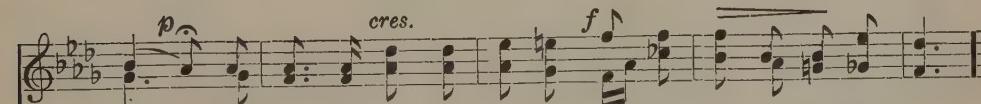
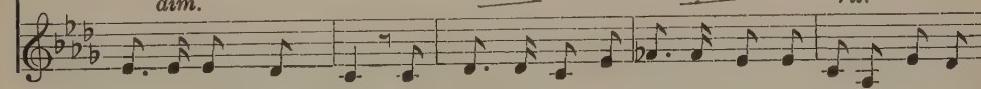
1. Look oft - en at the sky, be-loved, Look up - ward and a - way; The
2. The eyes grow dim if earthward bent, The heart grows dull and cold; O



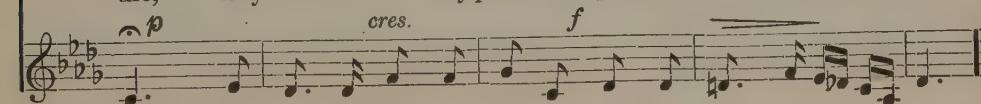
lift thine heart and lift thine eyes, The beaming heavens be - hold ! The



beaming heavens behold ! They are God's scroll all written o'er With words that cannot
dim. rit.



die, Beyond them lies thy prom-ised peace. Look often at the sky.



I REMEMBER

HENRY WADSWORTH LONGFELLOW

Rather slowly

HORATIO PARKER

1. I re-mem - ber the black wharves . . . and the slips, And the
 2. I re-mem - ber the bul - warks . . . by the shore, And the

1. I re-mem - ber the black wharves and the slips, And the
 2. I re-mem - ber the bul - warks by the shore, And the

1. I re - mem - - - ber the black wharves and the slips,
 2. I re - mem - - - ber the bul - warks by the shore,

cres.

sea - tides toss - ing free; And the Span - ish sail - ors with
 fort up - on the hill; And the sun - rise-gun, with its

cres.

sea - - - tides toss - ing free; And the Span-ish sail - - ors with
 fort up - on the hill; And the sun-rise - gun with its

cres.

f *p*

beard - ed lips, And the beau - ty and mys - ter-y of the ships, And the
 hol - low roar, And the drum-beat re - peat - ed o'er and o'er, And the

f *p*

beard - ed lips, And the beau - ty and mys-ter - y . . . of the ships, And the
 hol - low roar, And the drum - beat re - peat - ed . . . o'er and o'er, And the

f *p*

mag - ic of the sea. And the voice . . . of that
 bu - gle wild and shrill. And the mu - sic of that

mag - ic of the sea. And the voice of that way-ward
 bu - gle wild and shrill. And the mu - sic of that old, old

And the mag - ic of the sea.
 And the bu - gle wild and shrill.

way - ward song Is sing - ing and say - ing still: "A
 old, old song—It throbs in my mem'ry still: "A

song Is sing - - ing and say - ing still: "A
 song — It throbs . . . in my mem - 'ry still: "A

boy's will is the wind's will, And the tho'ts of youth are long, long tho'ts."
 a tempo dim. p pp

boy's . . . will is the wind's will, And the tho'ts of youth are long, long tho'ts."
 a tempo dim. p pp

LORD ULLIN'S DAUGHTER

THOMAS CAMPBELL

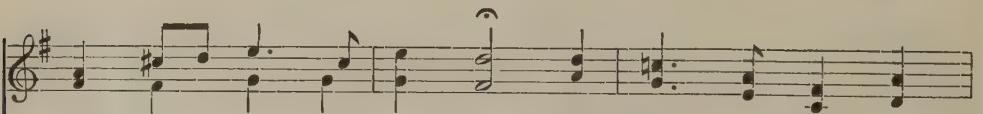
V. E. BECKER



1. A chief - tain to the High-lands bound, Cries "Boat-man, do not
 2. "And fast be-fore her fa-ther's men Three days we've fled to -
 3. Out-spoke the har - dy High-land wight: "I'll go, my chief, I'm
 4. The boat has left a storm - y land, A storm - y sea be -
 5. "Come back! come back" he cried in grief, "A - cross this storm - y

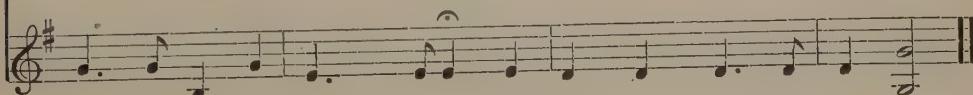
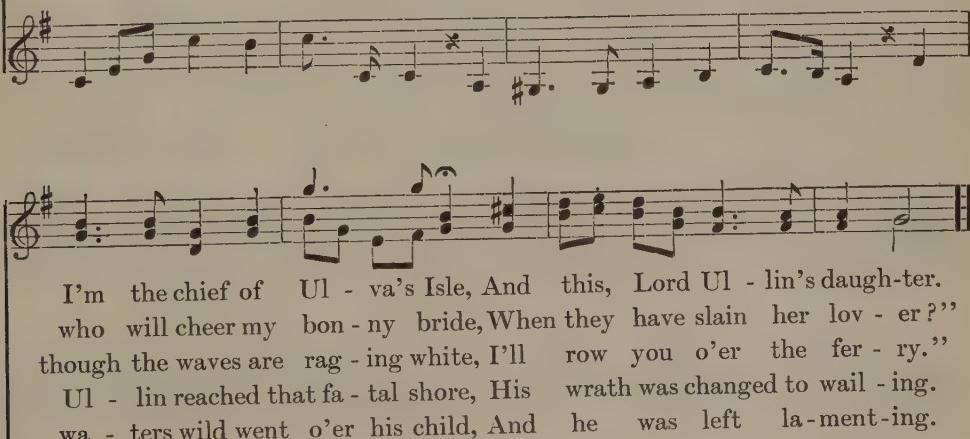
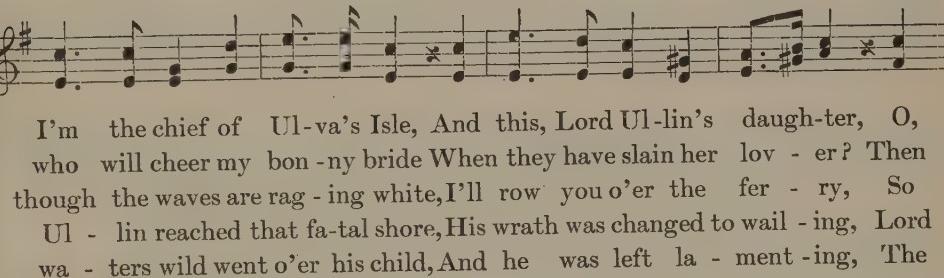
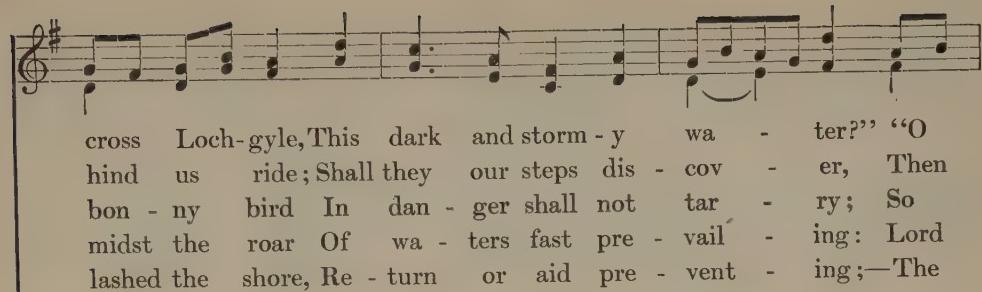


tar - ry! And I'll give thee a sil - ver pound To
 geth - er, For should he find us in the glen, My
 read - y; It is not for your sil - ver bright, But
 fore her, When O, too strong for hu - man hand, The
 wa - ter; And I'll for - give your High-land chief, My



row us o'er the fer - ry." "Now who be ye, would
 blood would stain the heath - er. His horse - men hard be -
 for your win - some la - dy. And by my word! the
 tem - pest gath - ered o'er her. And still they rowed a -
 daugh - ter!— O, my daugh - ter!" 'Twas vain: the loud waves





Musical score for two staves, numbered 1 and 2, in 2/2 time with a key signature of four sharps (F# major). The music consists of eight measures per staff.

Staff 1:

- Measure 1: G major chord (G-B-D), E major chord (E-G-C), D major chord (D-F#-A), C major chord (C-E-G), B major chord (B-D-G), A major chord (A-C-E), G major chord (G-B-D), F# major chord (F#-A-C-E).
- Measure 2: Rest, then eighth notes: D, E, F#, G, A, B, C, D.
- Measure 3: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 4: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 5: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 6: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 7: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 8: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.

Staff 2:

- Measure 1: Rest.
- Measure 2: Rest.
- Measure 3: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 4: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 5: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 6: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 7: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.
- Measure 8: Eighth note: D, followed by eighth notes: E, F#, G, A, B, C, D.

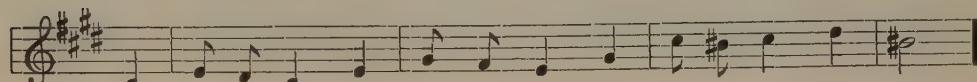
THE BLACKSMITH

E. V. LUCAS

J. BEHRENS



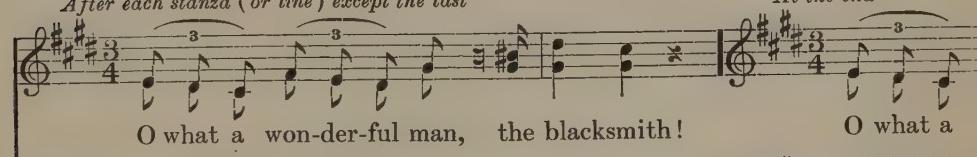
1. Our blacksmith is a stronger man Than an - y in the town;
2. He nev - er learned to read or write, Or do the sim - plest sums.
3. He nev - er does a sin-gle thing That cop - y books ex - tol,
4. His mus - cles are ter - rif ic! Why, I'll tell you what he'll do.



At lift-ing weights and bending bars He has immense re - noun;
But what of that! He'll take a stone And bite it in - to crumbs,
But if he wants to light his pipe, He picks a glow - ing coal —
He'll let you bind his straightened arm, So tight it turns it blue,

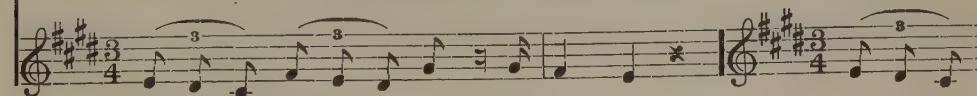


And no one dis - a - grees with him Be - cause he knocks them down.
Or break a sil - ver coin be-tween His fin-gers and his thumbs.
For noth-ing hurts his hand of steel — And holds it to the bowl,
And then he'll bend his el - bow up, And snap the cords in two.

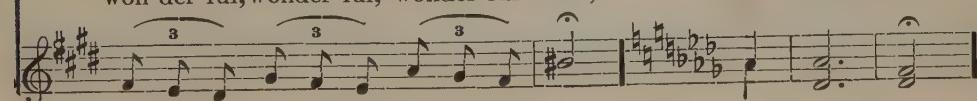
*After each stanza (or line) except the last**At the end*

O what a won-der-ful man, the blacksmith!

O what a



won-der-ful, won-der-ful, won-der-ful man, the black-smith!



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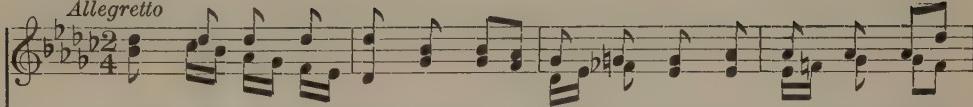
2

2

<img alt="Sheet music for two staves. Staff 1 starts in 3/8 time

HUNTING SONG

Sir WALTER SCOTT

Allegretto

1. Wak-en, lords and la-dies gay! On the mountain dawnsthe day;

2. Wak-en, lords and la-dies gay, To the greenwood haste a-way;

D.C. Time, stern huntsman, who can balk? Staunch as hound, and fleet as hawk?

Allegretto

FINE



All the jol-ly chase is here, With hawk and horse and hunting-spear:

For-est-ers have bus-y been, To track the buck in thicket green.

Think of this, and rise with day, Gen-tle lords and la-dies gay.



Hounds are in their couples yelling, Hawks are whistling, horns are knelling;

We can show you where he lies, Fleet of foot, and tall of size:



D.C. al Fine



Mer-ri-ly, mer-ri-ly min-gle they, "Waken, lords and la-dies gay!"

You shall see him brought to bay, "Waken, lords and la-dies gay!"



1

2

Handwritten musical score for two staves. Staff 1 (Treble Clef) starts with a measure of eighth notes, followed by a measure of sixteenth notes with a 'x' over the second note. Measures 3-5 show eighth-note patterns with 'x' marks. Staff 2 (Treble Clef) starts with a measure of rests followed by eighth-note patterns with 'x' marks. Both staves end with a repeat sign.

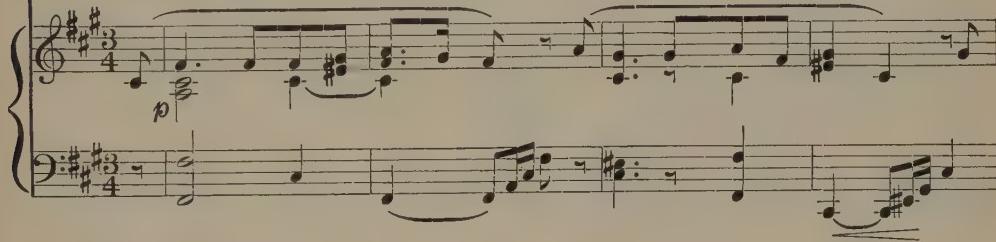
JOG ON, JOG ON

SHAKESPEARE

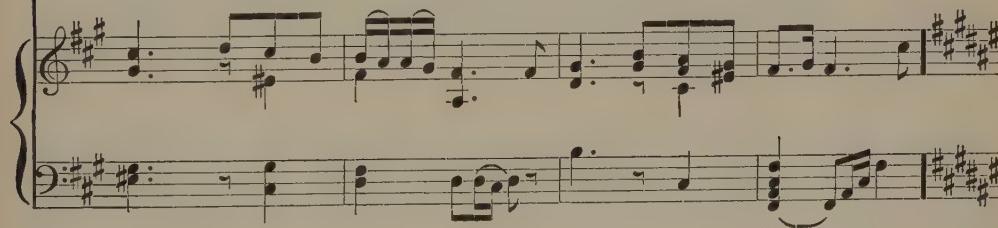
L. VAN BEETHOVEN



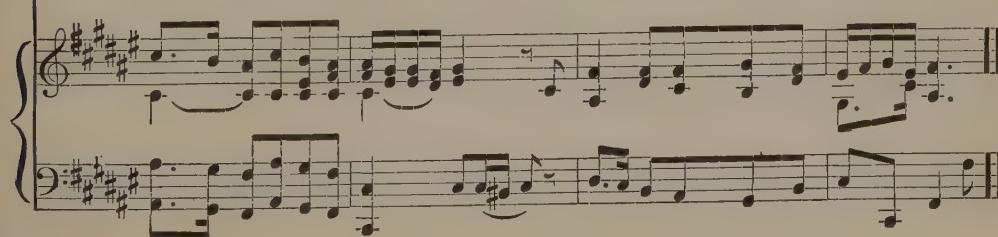
1. Jog on, jog on the foot path-way, And mer - ri-ly hent the stile - a, Your
 2. Your pal - try mon-ey bags of gold— What need have we to stare for, When
 3. Then cast 'way care, let wor - ry cease, A fig for mel-an-chol - y; Let's



mer - ry heart goes all the day, Your sad tires in a mile-a. Jog
 lit - tle or noth-ing soon is told, And we have less to care for. Jog
 laugh and sing, or, if you please, We'll frolic with sweet Dol-ly. Jog



on, jog on the foot pathway, And mer - ri-ly hent the stile - a.



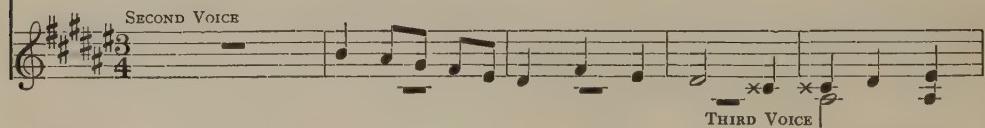
1



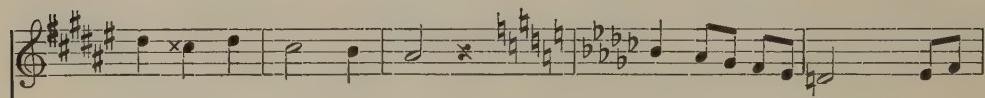
2



SECOND VOICE



THIRD VOICE



3



EVENING SONG

IN FOUR PARTS

HANS CHRISTIAN ANDERSEN

ROBERT VOLKMANN

p

1. The twi - light draws its cur - tain A - cross the arch of blue;
2. In dream - land, still the sky - lark Doth cleave the up - per air;
3. The stars now gleam and spar - kle In heav - en's splen-did dome;

p

The birds sleep 'mid the branch - es, The flow'rs are nod - ding, too, —
 The flow'rs breathe out their glad - ness In fra - grance ev - 'ry-where:
 But, what if storms should gath - er A - bove the wood - land home!

A - nod - ding and a - dream - ing, O trou - ble not their rest!
 The great world and the lit - tle, Yes, all cre - a - ted things,
 To dream - ing flow'r and bird - ling, The night's long watches thro',

A world of joy and sor - row Is in the small - est breast.
 Are hap - py with the bless - ing That God at eve - ning brings.
 The hours tho' wild, are peace - ful, The skies, tho' dark, are blue.

mf

p rit.

THE ARROW AND THE SONG

HENRY WADSWORTH LONGFELLOW

p Andante

1. I shot an ar - row in-to the air; It fell to earth, I
 2. I breathed a song in-to the air; It fell to earth, I
 3. Long, long . af - ter-ward,in an oak I found the ar - row,

p

know not where; For so swift-ly it flew, the
 know not where; For who has sight so keen and
 still un - broke, (To 3d ending, opposite page)

pp

cres. *f*. *dim.* *rall.*

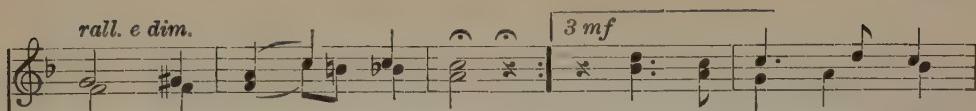
sight . . . Could not fol -low it in its flight.
 strong . . . That it can fol -low the flight of a song ?

cres. *f* *dim.* *rall.*

p a tempo

I shot an ar - row in - to the air, It fell to
 I breathed a song . . in - to the air, It fell to

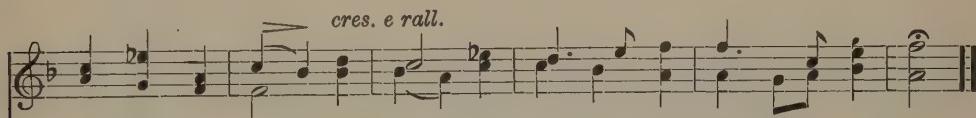
p a tempo



earth, I know not where.
earth, I know not where.



And the song



ginning to end I found a - gain in the heart of a friend.

cres. e rall.



1



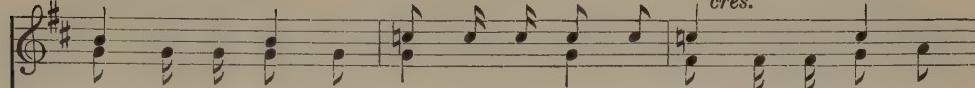
LIFT THINE EYES

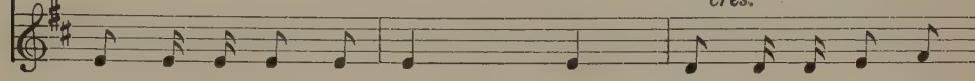
From the Oratorio of "Elijah"

F. MENDELSSOHN

Andante con moto

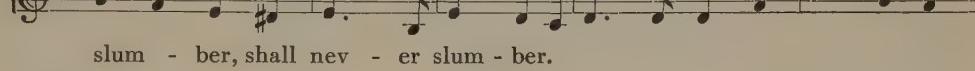
Lift thine eyes, O lift thine eyes to the moun - tains, whence
 to the
 cometh, whence com - eth help. Thy help
 cometh, whence cometh, whence com-eth help. Thy help com - eth, com - eth
 com - eth help. Thy help com - eth
 com - eth from the
 from the Lord, from the Lord, the mak - er of heav - en and earth.
 from the Lord, the mak - - er
 He hath said, thy foot . . . shall not be mov - ed. Thy keep-er shall never
 He hath said, thy foot shall not be mov - ed. Thy
 He hath said, thy

slum - - ber, nev - er, shall nev - er slum - - ber,


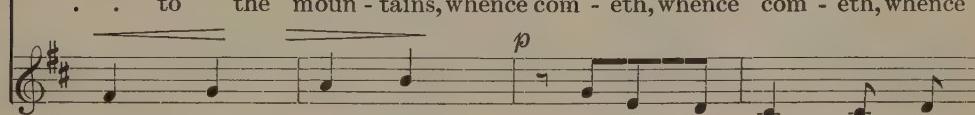
keep - er shall nev - er slum - - ber, nev - er, shall nev - er


nev - er slum - - ber.

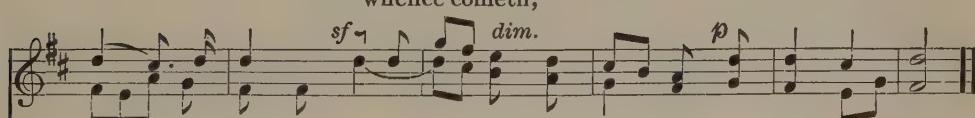

slum - - - - ber. Lift thine eyes, O lift thine eyes

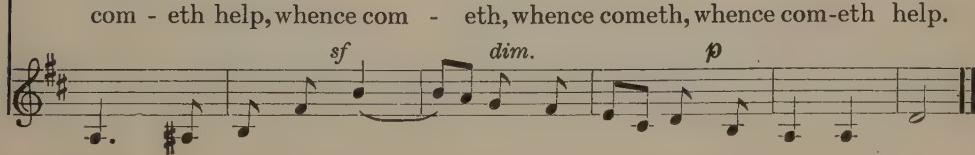

slum - ber, shall nev - er slum - ber.


to the moun - tains,


. . . to the moun - tains, whence com - eth, whence com - eth, whence


to the moun - tains, whence . . .

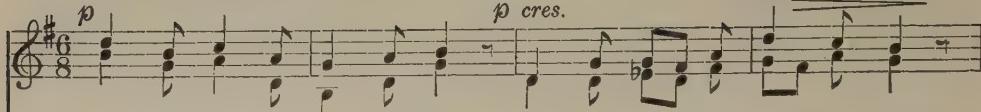

whence cometh,


com - eth help, whence com - eth, whence cometh, whence com-eth help.


ORPHEUS

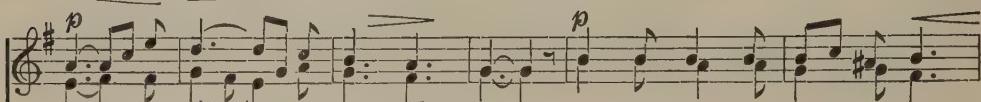
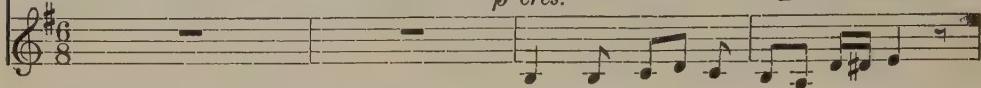
WILLIAM SHAKESPEARE

HEINRICH KLUSSMANN

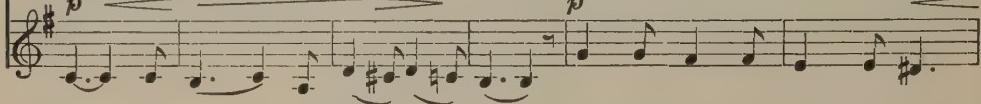


1. Or-pheus with his lute made trees, And the moun-tains tops that freeze
 2. Ev - 'ry thing that heard him play, E'en the bil - lows of the sea,

'p cres.'



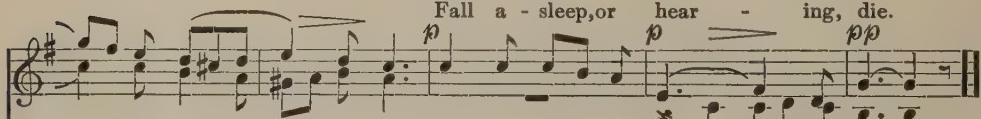
Bow them-selves when he did sing: To his mu - sic, plants and flow'r's
 Hung their heads, and then lay by. In sweet mu - sic is such art,



Ev - er sprung; as sun and show'rs There had made a last - ing spring,. .
 Kill-ing care and grief of heart Fall a - sleep, or hear - ing, die, . .

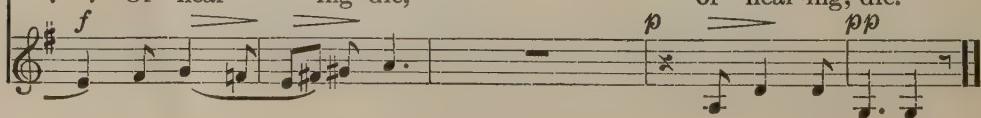


There had made a last - ing spring.
 Fall a - sleep, or hear - ing, die.



. . A last - ing spring,
 . . Or hear - ing die,

a last - ing spring.
 or hear-ing, die.



HOME, SWEET HOME

JOHN HOWARD PAYNE

Sicilian Air



1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; O give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o - ver - burden'd with care; The heart's dearest



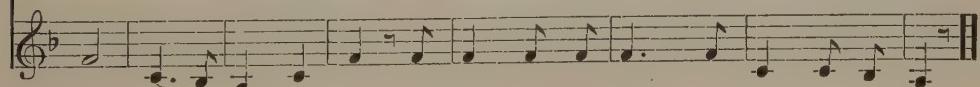
hum - ble, there's no place like home. A charm from the skies seems to
low - ly thatch'd cot - tage a - gain; The birds sing - ing gay - ly, that
moth - er to soothe and be - guile! Let oth - ers de-light 'mid new
sol - ace will smile on me there; No more from that cot - tage a -



hal - low us there, Which seek thro' the world, is not met with elsewhere.
come at my call, Give me them and that peace of mind dear - er than all.
pleas-ures to roam, But give me, O give me the pleasures of home.
gain will I roam,—Be it ev - er so hum-ble, there's no place like home.



Home, home, sweet, sweet home ! There's no place like home, There's no place like home !



HOLY! HOLY! HOLY!

Non troppo lento

Ho - ly! ho - ly! ho - - - ly! .. Lord

God of Sa - - ba - oth! Lord .. God of Sa - - ba -

Heav'n and earth are

Heav'n and earth are full of the maj - es - ty!

Heav'n and earth are full of thy glo - ry,

Heav'n and

ty of thy glo - ry,

Heav'n and earth are full of the maj - es - ty

Heav'n and earth are full of thy glo - ry,

Heav'n and earth are full of the maj - es - ty of thy glo - ry.

Ho - san - na, Ho -

glo - - - ry,

Musical score for "Hosanna in the Highest" in G major, 2/4 time. The vocal part consists of two staves. The first staff starts with a forte dynamic (f). The second staff begins with a dynamic (f) and includes a ritardando (rit.) instruction. The lyrics "high - est, ho-san-na in the high - - est." are written below the notes.

GIVE TO THE WINDS THY FEARS

PAUL GERHARDT

Traditional

1. Give to the winds thy fears, Hope, and be un - dis - mayed;
2. Thro' waves and clouds and storms He gent - ly clears thy way; .
3. Thou com - pre-hend'st him not, Yet earth and heav-en tell .
4. Far, far a - bove thy thought His coun-sel shall ap - pear, .

Musical score for "Give to the Winds Thy Fears" in G major, 2/2 time. The vocal part consists of two staves. The first staff features a melodic line with eighth-note patterns. The second staff shows harmonic chords.

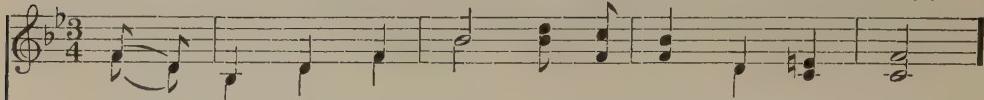
God hears thy sighs and counts thy tears, God shall lift up thy head. .
 Wait thou his time, so shall this night Soon end in joy - ous day. .
 God sits as sov'reign on the throne, And rul-eth all things well. .
 When ful - ly he the work hath wrought That caused thy needless fear.

Musical score for "Give to the Winds Thy Fears" in G major, 2/2 time. The vocal part consists of two staves. The first staff features a melodic line with eighth-note patterns. The second staff shows harmonic chords.

THE STAR-SPANGLED BANNER

F. S. KEY

J. S. SMITH (?)



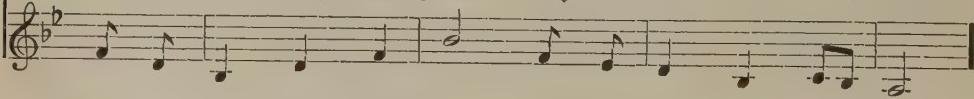
1. O . . say, can you see, by the dawn's ear - ly light,
 2. On the shore, dim - ly seen thro' the mists of the deep,
 3. O . . thus be it ev - er when free - men shall stand



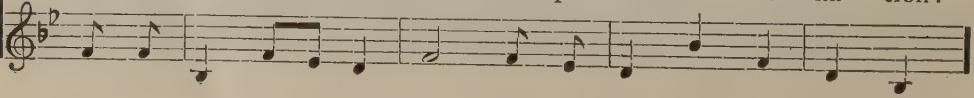
What so proud - ly we hailed at the twi-light's last gleam - ing:
 Where the foe's haugh - ty host in dread si - lence re - pos - es,
 Be - tween their loved homes and the war's des - o - la - tion;

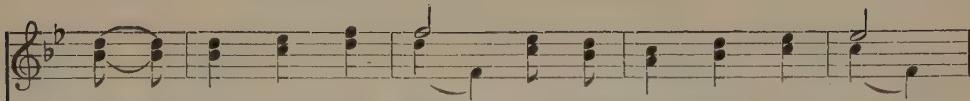


Whose broad stripes and bright stars, thro' the per - il - ous fight—
 What is that which the breeze, o'er the tow - er - ing steep,
 Blest with vic - t'ry and peace, may the heav'n - res - cued land



O'er the ram - parts we watched—were so gal - lant - ly stream-ing?
 As it fit - ful - ly blows, half con-ceals, half dis - clos - es?
 Praise the pow'r that hath made and pre-served us a na - tion!





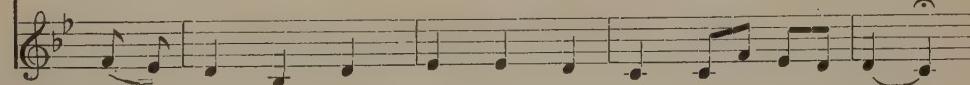
And the rock - ets' red glare, the bombs bursting in air,
Now it catch - es the gleam of the morn-ing's first beam,
Then, con - quer we must, when our cause it is just;



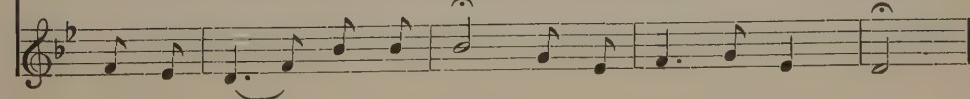
Gave proof thro' the night that our flag was still there;
In full glo - ry re - flect - ed, now shines in the stream;
And this be our mot - to, "In God is our trust."



O . . say, does that star - span - gled ban - ner yet wave
'Tis the star - span - gled ban - ner, O long may it wave
And the star - span - gled ban - ner in tri - umph shall wave



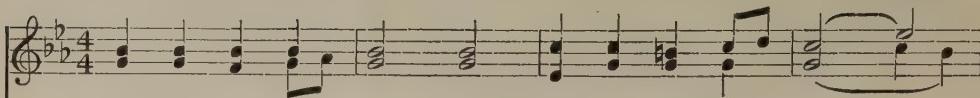
O'er the land of the free and the home of the brave?
O'er the land of the free and the home of the brave!
O'er the land of the free and the home of the brave!



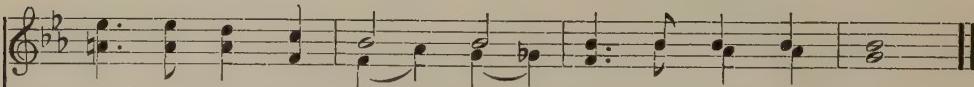
NOW THE DAY IS OVER

S. BARING-GOULD

J. BARNBY



1. Now the day is o - ver, Night is draw-ing nigh, . . .
2. Now the dark - ness gath - ers, Stars be - gin to peep, . . .
3. Fa - ther, give the wea - ry Calm and sweet re - pose, . . .
4. Thro' the long night watch - es May thine an - gels spread . . .
5. When the morn-ing wak - ens, Then may I a - rise . . .



- Shad - ows of the eve - ning Steal a - cross the sky.
 Birds and beasts and flow - ers Soon will be a - sleep.
 With thy ten - drest bless - ing, May our eye - lids close.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure and fresh and sin - less In thy ho - ly eyes.



THE WATCH ON THE RHINE

MAX SCHNECKENBERGER

CARL WILHELM

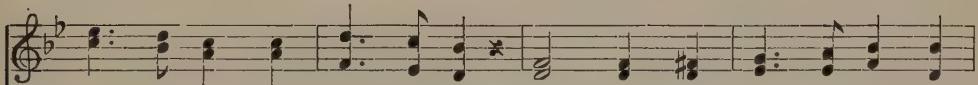
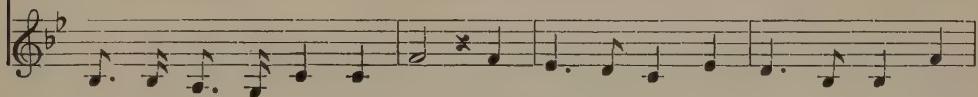


1. A peal like thun - der calls the brave, With clash of sword and
2. A hun - dred thou - sand hearts beat high, The an - swer flames from
3. So long as blood shall warm our veins, While for the sword one
4. The oath re-sounds, the wave rolls by, The ban - ners wave, ad -





now will guard the riv - er's line? Dear Fa-ther-land, no fear be thine, Dear
shield the ho - ly bor - der - land. Dear Fa-ther-land, no fear be thine, Dear
foot of foe-man tread thy shore! Dear Fa-ther-land, no fear be thine, Dear
all will guard the riv - er's line! Dear Fa-ther-land, no fear be thine, Dear



Fa - ther-land, no fear be thine; Firm stands the guard a-long, a -



long the Rhine, Firm stands the guard a-long the Ger - man Rhine!



LEAD, KINDLY LIGHT

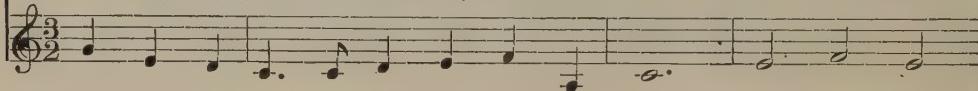
J. H. NEWMAN

J. B. DYKES



2. I was not ev - er thus, nor pray'd that thou Shouldst lead me

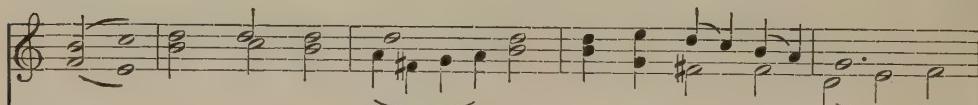
3. So long thy pow'r has blest me, sure it still Will lead me



on; The night is dark, and I am far from home, Lead thou me

on; I loved to choose and see my path; but now Lead thou me

on O'er moor and fen, o'er crag and tor - rent, till The night is



on. Keep thou my feet; . . . I do not ask to see . . .

on. I loved the gar - ish day and, spite of fears, . . .

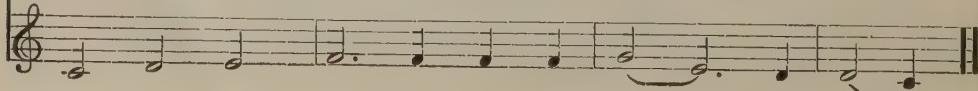
gone; And with the morn . . . those an - gel fac - es smile, . . .



The dis - tant scene, one step e - nough . . . for me. . .

Pride rul'd my will: re - mem - ber not . . . past years.

Which I have lov'd long since, and lost . . . a - while.



1

Measures 1-2: Treble clef, 4/4 time. Bass part is silent. Treble part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. Measures 3-4: Treble clef, 4/4 time. Bass part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note.

2

Measures 3-4: Treble clef, 4/4 time. Bass part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. Treble part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note.

3

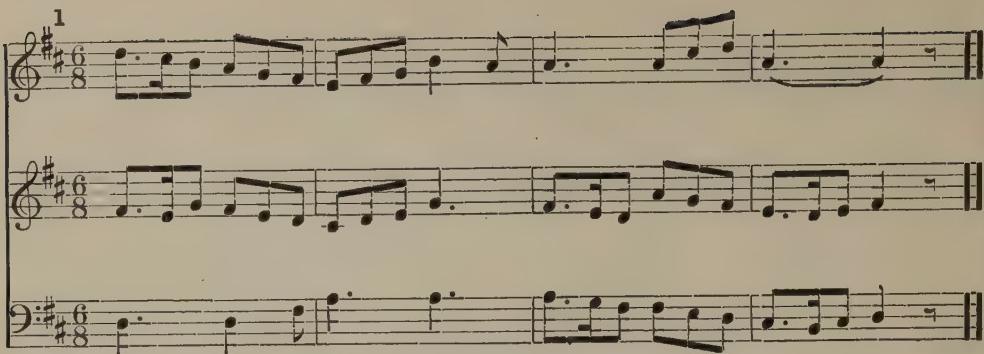
Measures 5-6: Treble clef, 4/4 time. Bass part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. Treble part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note.

4

Measures 7-8: Treble clef, 3/4 time. Bass part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. Treble part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note.

6

Measures 9-10: Treble clef, 6/8 time. Bass part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. Treble part starts with eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note.



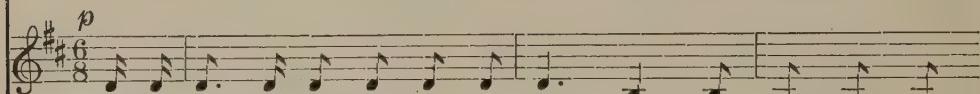
LORELEY

H. HEINE

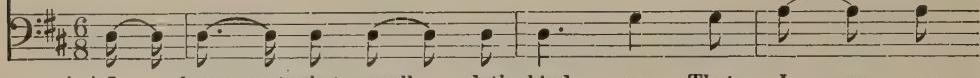
F. SILCHER

p Andante

1. I know not what spell doth bind me, That I am so
2. The lov - li - est maid-en is sit - ting So strange - ly



3. In his skiff the be - wil - dered boat - man Is lured by the



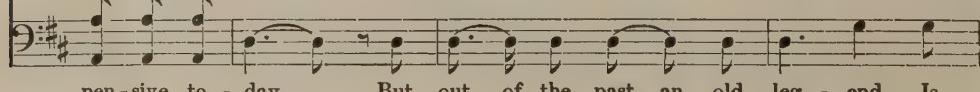
(1.) I know not what spell doth bind me, That I am so



pen-sive to - day, But out of the past an old leg - end Is
beau- ti - ful there, Her won - drous jew - els are glis - t'ning, She



mel - o - dy's flow; He sees not the treach - 'rous break - ers That



pen-sive to - day, But out of the past an old leg - end Is

haunt-ing me with its lay; The air . . is cool in the
 combs her bright gold - en hair; With a gold - en comb she doth

men - ace his bark be - low; And soon will the waves o - ver -

haunt-ing me with its lay; . . The air . . is cool in the

twi - light, The Rhine flows calm - ly by, . . The moun - tain
 comb it, A song so wild she sings; Some mys - tic

whelm him Be -neath the cur - rent strong; For fa - tal

twi - light, The Rhine flows calm - ly by, . . The moun - tain

tops are glow - ing, A -gainst the eve - ning sky.
 power is breath - ing In ev - 'ry tone that rings.

to the charmed one Is Lore - ley's si - ren song.

tops are glow - ing A -gainst the eve - ning sky.

1

2

3

4

THE VOICE OF EVENING

*Andante sostenuto*C. M. VON WEBER
cres.

1. Soft - ly sighs the voice of eve - ning, Steal - ing
 2. Through the dark blue vault of e - ther, Si - lence

cres.

1. Soft - ly sighs the voice . . . of eve - ning, Steal - ing
 2. Through the dark blue vault . . . of e - ther, Si - lence

through yon wil - low grove; While the stars, like
 reigns with sooth - ing power; But a storm o'er

through . . . yon . wil - low grove; While the stars, like
 reigns . . . with sooth - ing power; But a storm o'er

guard - ian spir - its Set their watch, their night - ly watch a - bove.
 yon - der moun - tain Dark - ly, dark - ly brood - ing seems to lower.

*rit.**pp*

guard - ian spir - its Set their watch, their watch a - bove.
 yon - der moun - tain Dark - ly seems, it seems to lower.

AMERICA

S. F. SMITH

H. CAREY (?)

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble, free,
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing! Long may our land be bright With free-dom's

pilgrims' pride! From ev - 'ry moun - tain side Let free - dom ring!
 tem - pled hills: My heart with rap - ture thrills Like that a - bove.

breathe par-take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God,our King.

TABLE OF THE KEYS

C MAJOR

RELATIVE MINOR (HARMONIC) TONIC MINOR (HARMONIC)

A musical staff with two staves. The top staff shows notes in C major (G A B C D E F# G). The bottom staff shows notes in A minor (F# G A B C D E) and G minor (E F# G A B C D).

G REL. TON. F REL. TON. B REL. TON.

A musical staff with two staves. The top staff shows notes in G major (E F# G A B C D E). The bottom staff shows notes in E minor (C D E G A B C) and D minor (B C D F# G A B).

D REL. TON. B-flat REL. TON. D-flat REL. TON.

A musical staff with two staves. The top staff shows notes in D major (B C D F# G A B). The bottom staff shows notes in B minor (G A B D F# G) and A minor (F# G A C E F# G).

A REL. TON. E-flat REL. TON. F-sharp REL. TON.

A musical staff with two staves. The top staff shows notes in A major (F# G A C D E F# G). The bottom staff shows notes in F# minor (D E F# A C D E) and E minor (C D E G B C D).

E REL. TON. A-flat REL. TON. G-flat REL. TON.

A musical staff with two staves. The top staff shows notes in E major (C# D E G A B C# D). The bottom staff shows notes in C# minor (A B C# E G A B) and B minor (G A B D F# G).

BRIEF GLOSSARY OF MUSICAL TERMS

(In the pronunciation-key, *a* is short *ah*, never *a* as in *at*; *o* is short *oh*; *oo* and *ay* are also short, like *oo* in "foot" and *ai* in "gaily." Common abbreviations are in brackets.)

-
- Accelerando** [accel.] (*at-ichay-lay-rahn'do*), accelerating.
- Adagio** (*a-dah'zho*), leisurely, slowly.
- Ad libitum** (*ad lee'bee-toom*), not in strict time.
- Al or Alla** (*al* or *ala*), to, or in: as *Alla marcia* (*mar'tchee-a*), in the style of a march; *al fine*, to the end.
- Allegretto** (*a-lay-gray'to*), joyfully.
- Allegro** (*a-lay'gro*), gaily, mirthfully, rapidly.
- Andante** (*an-dan'tay*), rather slowly.
- Andantino** (*an-dan-tee'no*), diminutive of *Andante*; faster than *Andante*.
- Animando** (*a-nee-mahn'do*), growing more animated.
- Animato** (*a-nee-ma'to*), with life and spirit.
- A tempo** (*a taym'po*), in time, at regular speed.
- Ben** (*bayn*), well, very.
- Cantabile** (*can-ta-bee-lay*), in a song style.
- Coda** (*ko'da*), a concluding section.
- Con**, with: as *Con fuoco* (*fwo'ko*), with fire.
- Crescendo**, [*cres.* or *cresc.*] (*cray-shayn'do*), gradually increasing in tone-power. \nearrow
- Da capo**, [D. C.] (*da ca'po*), return to the beginning.
- Dal segno**, [D. S.] (*dahl say'nyo*), return to the sign.
- Diminuendo**, [*dim.*] (*dee-mee-noo-ayn'do*), gradually diminishing in tone-power. \searrow
- Dolce** (*dawl'tshay*), softly, sweetly.
- E** (*ay*), ed (*ayd*), and.
- Espressivo** (*ay-spray-see'vo*), con espressione (*ay-spray-see-oh'nay*), with expression.
- Fermata** (*fair-ma'ta*), a hold-sign. \curvearrowright
- Finale** (*fee-na'lay*), last movement of a work.
- Fine** (*feef'ney*), end.
- Forte**, [*f*] (*fohr'tay*), loud.
- Fortissimo**, [*ff*] (*fohr-tee'see-mo*), very loud.
- Gioioso** (*djo-yo'so*), joyously.
- Grandioso** (*gran-dee-o'so*), grandly.
- Grave** (*gra'vey*), gravely, very slowly.
- Grazioso** (*gra-tsee-o'so*), gracefully.
- Largamente** (*lar-ga-mayn'tay*), in broad style.
- Largo** (*lar'go*), broad, large.
- Legato** (*lay-ga'to*), connected, smoothly.
- Leggiiero** (*lay-djay-ro*), lightly.
- Lento** (*layn'to*), slowly.
- Ma** (*ma*), but: *ma non troppo*, but not too much.
- Maestoso** (*ma-ays-to'so*), majestic, grand.
- Marcato** (*mar-ka'to*), well marked.
- Meno** (*may'no*), less.
- Mezzo** (*may'dzo*), medium, half.
- Mezzo forte**, [*mf*] (*may'dzo for'tay*), medium loud.
- Mezzo piano**, [*mp*] (*may'dzo pee-a'no*), medium soft.
- Moderato** (*maw-day-ra'to*), moderately.
- Molto** (*mohl'to*), very, much.
- Mosso** (*mos'so*), moved, quicker, with more life.
- Moto** (*moh'to*), movement, motion.
- Non** (*non*), not.
- Opus**, [Op.] (*o'poos*), work: as *Op. 25*.
- Pedale** (*pay-da'lay*), pedal.
- Pianissimo**, pp (*pee-a-nee'see-mo*), very softly.
- Piano**, p (*pee-a'no*), softly.
- Piu** (*pee-oo'*), more.
- Poco** (*po'ko*), un poco, a little.
- Poco a poco** (*po'ke a po'ko*), little by little.
- Presto** (*pray'sto*), quickly.
- Quasi** (*kwa'see*), like, somewhat.
- Rallentando**, [rall.] (*rah-layn-tan'do*), gradually slackening in speed.
- Ritardando**, [rit.] (*ree-tar-dan'do*), with gradual decrease in speed and force.
- Scherzando** (*skair-tzan'do*), playfully.
- Semplice** (*saym-plee'tchay*), simply.
- Sempre** (*saym'pray*), always, still, continuously.
- Senza** (*sayn'tza*), without.
- Sforzando**, [sf or *sfz*] (*sfor-tzan'do*), forced, strongly accented. \nearrow
- Sostenuto** (*sos-tay-noo'to*), sustained, in a connected manner.
- Sotto voce** (*saw'vo vo'tchay*), in an under-tone, or in subdued voice.
- Staccato** (*sta-ka'to*), separated, not *legato*.
- Stringendo** (*streen-djayn'do*), increasing in speed and intensity.
- Tempo primo** (*taym'po pree'mo*), time or speed as at the beginning of the piece.
- Tranquillo** (*tran-kwee'llo*), tranquilly, peacefully.
- Troppo** (*traw'po*), too much.
- Un** (*oon*), a, one.
- Vivace** (*vee-va'tchay*), vivaciously.
- Voce** (*vo'tchay*), voice.

RUDIMENTARY FACTS OF MUSIC

(Adapted for study by pupils of Grammar Schools)

NOTATION

The elements of music are TONE and RHYTHM.

A Musical Tone has *Pitch*, *Duration*, *Force* and *Quality*, each of which has its appropriate means of notation.

The means of indicating (notating) PITCH are:

The STAFF, — five lines, with the spaces which they make;

LEGER LINES (or ADDED LINES) with their spaces;

CLEFS, which, by indicating the pitch-meaning of one line, show the meaning of all the lines and spaces of a staff;

LETTERS, which give definite pitch-names to all tones;

SHARPS, FLATS, and NATURALS (CANCELS) which modify the pitch-meaning of lines, spaces and letters;

BRACES, which, by joining staves, determine the pitch of any number of parts (or instruments) performing together.

The musical features of PITCH are embodied in:

SCALES, which associate tones in series in definite relations to one another;

KEYS, which associate each scale with a tone of definite pitch, called the *Key-Tone* (or *Key-Note*);

MODES, which determine the melodic and harmonic character of a composition;

CHROMATICS, which modify and vary the character of Scales, Keys, and Modes.

The means of indicating DURATION are:

NOTES, which, while calling for tones of definite pitch, show the relative lengths of tones;

RESTS, which show the relative lengths of silences;

METRONOME-MARKS, which show the exact time-values of notes and rests.

The musical features of DURATION are recorded in:

TERMS and SIGNS of speed and of variations in speed (*See Glossary*).

The means of indicating FORCE are:

TERMS and SIGNS of force and of variations in force (*See Glossary*).

The musical features of FORCE are embodied chiefly in RHYTHM. Rhythm is indicated by

BARS, which show the place of the regularly recurring principal rhythmic accent; or, in other words, by

MEASURES, which comprise the note-groups between the bars. Each measure thus represents one of the symmetrical rhythm-groups of which the whole composition consists.

QUALITY may be indicated in a general way by certain marks of expression; but it is chiefly dependent upon the means (voice or instrument) and method by which the tone is produced.

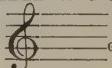
Musical Notation can then definitely record the essential tonal and rhythmical features of any composition. But, as is the case with language, the printed signs leave much to be done by the interpreter.

THE STAFF

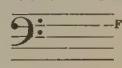
Second Line above	Third Space above
First Line above	Second Space above
Fifth Line	Space above
Fourth Line	Fourth Space
Third Line	Third Space
Second Line	Second Space
First Line	First Space
First Line below	Space below
Second Line below	Second Space below
	Third Space below

THE CLEFS

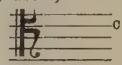
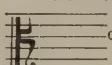
TREBLE or G-CLEF



BASS or F-CLEF



TWO C-CLEFS (rarely used)



The C of the C-Clef is always "Middle C"

THE GREAT STAFF

SHOWING LETTER-NAMES, "MIDDLE C," AND OCTAVE-NAMES

"Middle C" "Middle C"

C D E F G A B | c d e f g a b | c d e f g a b | c d e f g a b | c

GREAT OCTAVE SMALL OCTAVE ONE-LINED OCTAVE TWO-LINED OCTAVE

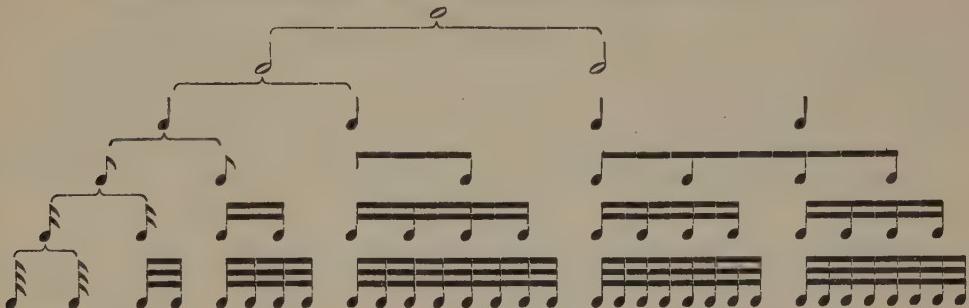
THE BRACE

Measure	Bar	Measure	Thick Bar	Thick Bar	Double Bar
---------	-----	---------	-----------	-----------	------------

The F-degree is sharped The B-degree is flattened The dots form a Repeat-Sign A chromatic Sharp

The Thick Bar has several uses beside that indicated above. Its commonest use is to show the close of a musical phrase at the end of a line of text,

TABLE OF NOTE-VALUES, WHOLE NOTE TO THIRTY-SECOND NOTE



This division of every note into two of the next lower denomination is the normal one. The most common of irregular groupings is that of three notes for the time-value of two. This is called a TRIPLET, and is marked with a 3.

$$\textcircled{0} = \underset{3}{\overbrace{\text{ } \text{ } \text{ } \text{ }}} \quad \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \text{ } \text{ } = \underset{3}{\overbrace{\text{ } \text{ } \text{ } \text{ }}} \quad \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \text{ } \text{ } = \underset{3}{\overbrace{\text{ } \text{ } \text{ } \text{ }}} \text{ or } \underset{3}{\overbrace{\text{ } \text{ } \text{ } \text{ }}} \text{ or } \underset{3}{\overbrace{\text{ } \text{ } \text{ } \text{ }}} \text{ etc.}$$

A Dot after a note prolongs its value by half.

$$\textcircled{0}. = \textcircled{0} \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \text{ } \text{ } . = \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \text{ } \text{ } . = \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \text{ } \text{ } . = \text{ } \text{ } \text{ } \text{ } \text{ } \text{ }, \text{ etc.}$$

A second dot adds to the total tone-value half the value of the first dot.

$$\textcircled{0}.. = \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } | \quad \textcircled{0}.. = \text{ } \text{ } \text{ } \text{ } \text{ } \text{ }$$

RESTS

The signs of silence corresponding to the various notes are:

Dbl. Whole Rest	Whole Rest	Half-Rest	Quarter-Rest	8th-Rest	16th-Rest	32d-Rest
—	—	—	—	—	—	—

Rests may be dotted like notes. The Whole Rest is generally used for a whole measure of silence, irrespective of the time-signature; but notes conform to exact time-values. The Half-Rest may not be used in 3-4 measure, but the Half-Note may be used. The dotted Half-Note fills a 6-8 measure; but the Half-Rest, with or without a dot, is not used in 6-8 measure.

These and other peculiarities of notation are not of great importance; but it is well for the pupil to observe current usage.

METRONOME-MARK

A METRONOME-MARK ($\text{ } = 112$) means that the piece is to be performed at such speed that there will be one hundred and twelve quarter-notes to the minute.

MODES, SCALES, KEYS

There are two Modes, *Major* and *Minor*.

There is one MAJOR SCALE.

There are three MINOR SCALES, *Primitive*, *Harmonic*, *Melodic*.

The Primitive Minor Scale is also known as the Normal or Natural Minor Scale.

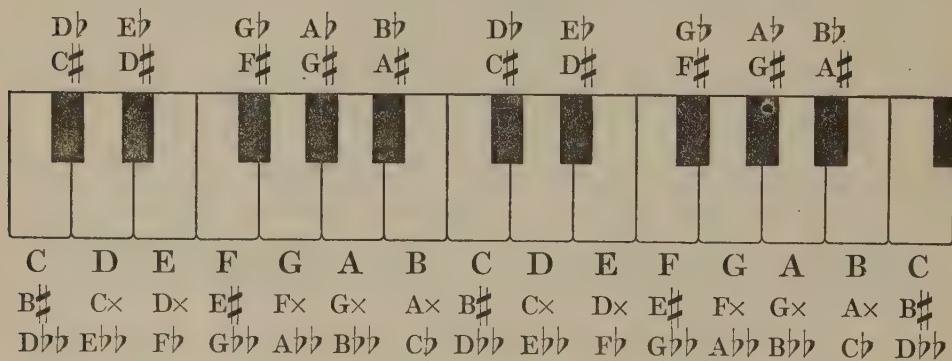
Other scales and modes exist, but are so rarely used that they need not be mentioned.

There are thirteen KEYS in each Mode.

Other keys exist; but practical convenience of notation restricts the number to thirteen, and also determines in certain cases the notation of the Key-Tone. For instance, G-sharp, not A-flat, is taken as a Key-Tone in Minor; but A-flat, not G-sharp, is taken as a Key-Tone in Major. In one case (F-sharp and G-flat in Major, D-sharp and E-flat in Minor) the same tone-series is known in different notations.

Staff-Notation was developed primarily for the convenience of players of keyboard instruments like the piano and organ.

Many attempts have been made to perfect and introduce other systems of notation; but the staff-notation has not been superseded. And in perfecting one's understanding of Notation, it is well to refer to the source of it,—the PIANO KEYBOARD:



This keyboard shows every pitch-name which any tone can receive in any of the thirteen keys, major or minor, either as a regular (so-called *diatonic*) tone, or as a chromatic tone.

The simplest notation of the Major Scale is from C to C. This involves only white keys of the piano; hence a plain staff, with the proper clef, is suitable for writing music in the key of C major. We have:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
do	re	mi	fa	sol	la	ti	do

The numbers are *Scale-Degrees*. The syllables are the names of these scale-degrees for use in singing. There are so-called *Whole-Steps* between contiguous tones, except between E and F, and B and C, where there are *Half-Steps*. If we wish to form the major scale on any other tone than C, we must keep the whole steps and half-steps uniform with these; for there is but one Major Scale.

We shall find, for instance, beginning at G:

G WHOLE Step to A WHOLE Step to B HALF Step to C WHOLE Step to D WHOLE Step to E WHOLE Step to F \sharp HALF Step to G

or, beginning at E-flat:

E \flat 1 F 1 G 2 A \flat 1 B \flat 1 C 1 D 2 E \flat

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharped F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a KEY-SIGNATURE, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharped or flatted the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as key-signatures,

G E-flat B

Not

G E-flat B

By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called ACCIDENTALS. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in PART ONE of Book THREE of the NORMAL MUSIC COURSE. Full treatment of this and other matters of Notation is given, in convenient form, on White's *Keyboard Chart*.

TIME-SIGNATURES, MEASURES, ETC.

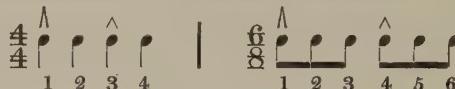
The measure-form is indicated at the beginning of every piece in the form of a fraction, called the TIME-SIGNATURE. The numerator expresses the number of beats in each measure; the denominator, the kind (note-value) of beats. $\frac{4}{4}$ is sometimes represented by \overline{E} ; $\frac{2}{2}$ by \overline{C} .

Simple measures are those of two or of three beats; others are *Compound*.

Simple measures have but one accent, namely, on the first beat:



Compound measures are formed of two or three simple measures, and thus have two or more accents, the first being the strongest.



THE TIE, SLUR, HOLD

The TIE (—) combines notes of the same pitch in such a manner that they are held as one note of the value of all the notes so joined.



A SLUR (~~) connects notes that are to be sung to the same syllable, or are to be phrased together.



A HOLD or FERMATA (♪) placed either over or under a note or rest approximately doubles its time-value.

SYNCOPATION

When a tone is sustained from a strong to a weak beat, there is a transfer of accent to the weak beat. The same effect sometimes results from the presence of a rest on the strong beat. There are, then, two common kinds of SYNCOPATION, *Syncopation with Tie* and *Syncopation with Rest*.



Syncopations also occur on subdivisions of the beat, with similar effect.

CHROMATICS

Besides the regular (so-called diatonic) tones of the major and minor scales, there are intermediate tones called CHROMATICS. These are between the regular tones of the scale, except where half-steps occur. For instance: *sharp-4* is a tone between 4 and 5; *flat-7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A SHARP (♯) causes the line or space on which it stands to represent a pitch a half-step higher than the original pitch. Likewise, a FLAT (♭) means a half-step lower. A NATURAL or CANCEL (♮) annuls the effect of a sharp or a flat.

A DOUBLE-SHARP (⌘ or ×), causes a sharped line or space to represent a pitch a half-step higher. Likewise, DOUBLE-FLAT (♭♭) causes a flattened staff-degree to represent a pitch a half-step lower. A single sharp or flat is the ordinary cancellation-sign (or restoration-sign) for these. The ♯, ⌘, ♭, and ♭♭, are *chromatic signs*, and affect only the measure in which they appear.

Tones sounding alike but differently named and written (B and C♯, C♯ and D♭) are *Enharmonic Tones*.

THE CHROMATIC SCALE

A scale progressing by half-steps is termed a *chromatic scale*.

The ascending Major Chromatic Scale is usually written with sharps, the descending Major Chromatic Scale with flats. Flat-5 (*se*) is a rare scale-degree.

In the key of C, with syllables, the chromatic scale is:

do di re ri mi fa fi sol si la li ti do #do ti te la le sol se fa mi me re ra do

This scale is written uniformly with the above in any key. Thus, in the key of A, it appears:

and in D-flat:

The Minor Chromatic Scale is written:

la li ti do, etc., may serve as syllables.

OUTLINE OF STUDY-MATERIAL, PART TWO

IN GENERAL

Songs and exercises in all major and minor keys, including keys whose signatures have five or six flats or sharps; practical review of all topics earlier treated, and application of the knowledge to music suited to the respective school-year; special attention to study of the minor modes, and to time-problems of all kinds; the study of the fundamental types of syncopation, with ties and with rests, including all those likely to be met in standard vocal music; preliminary study of the bass clef; further observation of terms and marks of expression.

IN DETAIL

ABBREVIATIONS: 134-3 means page 134, exercise 3; 157-S means song on page 157

Part Two of the Third Reader is not divided into sections. While the material is carefully graded, there has been no occasion for systematic treatment of individual problems which have already been twice or thrice presented in the foregoing books. An enumeration of the salient features of Part Two, divided somewhat arbitrarily into paragraphs, follows:

The thorough review of the practice of three-part singing in keys with sharps, 129 to 144; in keys with flats, 145 to 165; chromatization by sharps, 132-4-5, 134-3; by flats, 134-5, 135-1, 136-1; minor effects, 138, 142-3; nine-eight measure, 142-2.

Extended practice with the tie and with slow syncopations, 128-144; easy syncopation in six-eight time, 145-1; three-four and six-eight contrasted, 146; syncopation in dance rhythm, 153-2; accented syncopation, 154-1-2; rests on the first beat of the measure and further studies in syncopation, 154-3-4-5; the triplet in contrast with the divided beat, 157-S.

Song with considerable variety of major and minor mode, 158-S; detailed studies in syncopation, 166-172; the triplet, 174-3, 176-3.

· Six-eight and three-four compared and sharply contrasted, 181-1, 182-1; lengthy exercises in syncopation, 182-2; twelve-eight, 182-3; the before-the-beat note and the after-beat note contrasted, 183-S.

Typical passage, with syncopations, from a celebrated work, 185-1; another exercise on the same, 187-1.

Songs and exercises intended to strengthen the sense of key and to give practical experience in modulation, 186 to 209; a minor song with a major ending, 199; songs with optional humming accompaniment, 201, 205; two-part song with a typical change of key and change of signature, 210.

Exercises to develop agility, 209-1, 211-2, 218-2; a ballad part-song, 216.

Keys with signature of five or six flats or sharps, 212 to 224; identity of the keys of G-flat and F-sharp, 220-1; minor exercises, 218-1, 222-2, 224-2 (showing the identity of D-sharp minor and E-flat minor), 224-3; a celebrated oratorio number, 228.

Devotional and patriotic songs, 231 to 238; standard selections (including one foreign patriotic song) arranged in three parts.

The bass clef, 239 to 244; simple exercises, 239, 242; part-songs with easy bass, 240, 243; "America" in four parts, 244.

For reference and careful study: Table of the Keys, 245; Brief Glossary of Musical Terms, 246; Rudimentary Facts of Music, adapted for study in Grammar Grades, 247 to 253.

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oral Thursday.
written Wednesday 7-8-9-

Tuesday June 15 -
Lincoln School Boylston
Worcester Chestnut Hill
Cypres St



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